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TO LISA ROBINSON

PAUL McCARTNEY

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KISS

THE MEN BEHIND
THE MAKEUP

GENESIS

TRICKS WITHOUT
GABRIEL

IAN ANDERSON

"I WANTED TO BE A COP"

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REUNION RUMORS
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**WORDS TO THE
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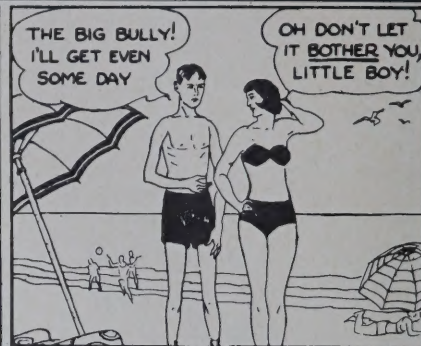
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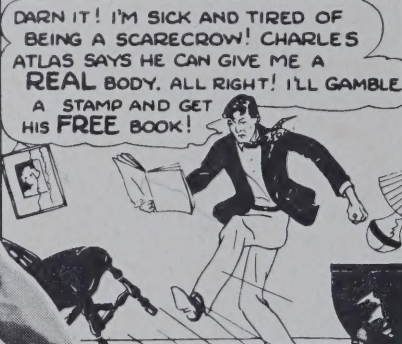
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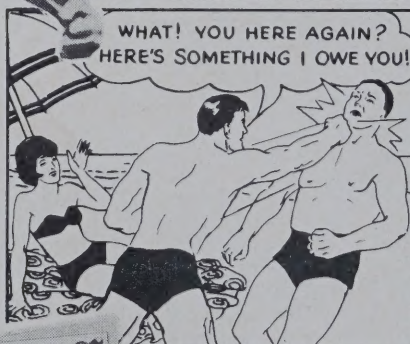


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A movie poster for the film '21' featuring Jackson Browne. The title 'JACKSON BROWNE' is at the top in a stylized font, with '21' in large numbers below it, separated by a horizontal line. The central image shows two men in a dark, industrial setting, possibly a casino or a control room, with one man looking at a screen. The bottom of the poster has a dark, textured background with some faint text.

WE READ YOUR

MAIL



Potent Plant

Dear Hit Parader,

The interviews with Robert Plant were superb: Lisa Robinson did a fine job. Plant is a very deep and altogether individual and seems to have survived the accident mentally as well as he has done physically. The Presence album is energetic with some mean wailing riffs and exceptional vocals. A very potent album. In the July interview Plant didn't answer the question about the movie. Is it ready? When is it scheduled to be released? I'm sure that many Led Zeppelin fans are interested in finding out.

Thank you,
Joseph Barresi
New York, New York

Dear Joseph: The movie-tentatively titled "The Song Remains The Same" might open later this summer in the U.S. Jimmy worked on the soundtrack this past winter, & that will most likely

be released as a special album. (Ed.)

Sexploitation?

Dear Editor:

In response to the article entitled, "A Pretty Girl Is Like A Melody," I have something to say. Speaking strictly for myself, I found the article distasteful. An album cover has never caused me to buy an album, but it sure has caused me *not* to buy one, Roxy Music being no exception. The practice of using women's bodies to sell records has always turned me completely off. Not only is it completely disrespectful of women, but it also degenerates the image of the group. If they make such good music, then what need is there to use a woman's body to sell it? Can't speak for itself?

Mr. Ferry quoted in the article, "...in America it has long been standard practice to use beautiful girls to advertise everything from new cars to cigarettes to booze - that is, those things meant to carry a connection of pleasure and luxury..." Well, he is absolutely right. Women have been used to sell products because the women are also thought of as products, something to be bought and sold. The women also connote pleasure and luxury because they are *objects* of this, not human beings.

Other rock groups, (and soul groups), whose names I won't mention also use women to sell their records. Although I think they make good music, I don't have any of their albums in my stack, nor have I been to any of their concerts. I will not spend money on any group that disrespects me. Needless to say, I

don't have many records and I don't go to many concerts.

I've come to find out though, that I haven't missed much.

Sincerely,
Pamela Miller
Chicago, Illinois

Dear Pamela,

Everyone is entitled to her/his opinion. But how do you know you haven't missed much if you don't listen to records or go to concerts? Personally, we were always under the impression that it was the men who were the sex objects in rock & roll. (Ed.)

Etc.

Dear Hit Parader,

Hi. I have a few questions which I hope you don't mind answering. Did Paul Kossoff die? (I heard that he did, but I can't believe it.) Here's a question which I hope is not personal. Did Mick Ralphs get divorced or separated from his wife? I noticed in recent pictures that he isn't wearing his wedding band anymore.

Baby Bonzo
Union, New Jersey

P.S. Keep up the good work and Lisa, tell Bad Co. I said hello.

Dear Baby,

Yes, unfortunately ex-Free and Back Street Crawler guitarist Paul Kossoff died several months ago on a plane en route to N.Y. from L.A.

Mick Ralphs tells us his marriage is one of those on-again, off-again things. We don't know the exact current status. (Ed.) □

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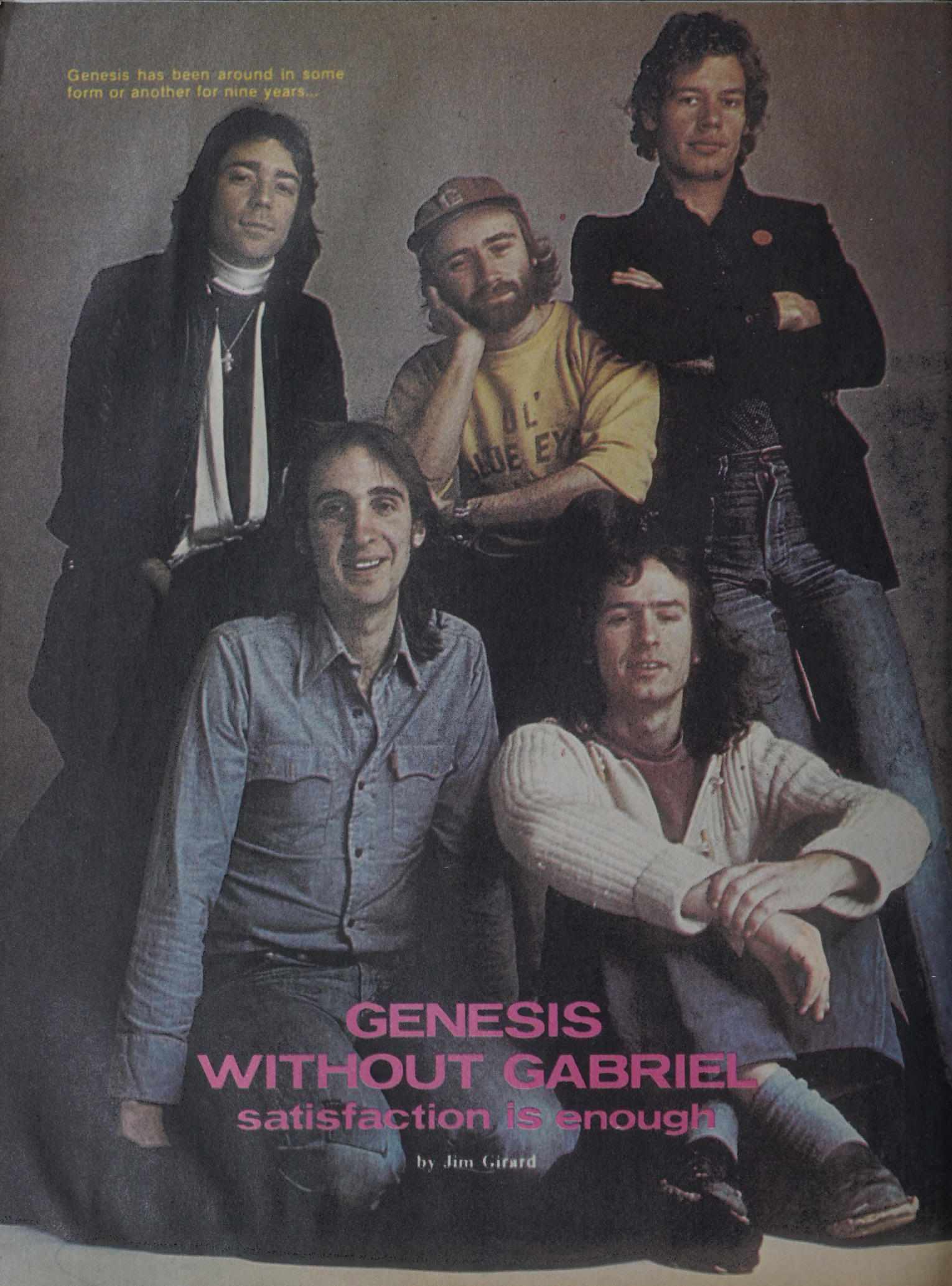
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Genesis has been around in some
form or another for nine years...



GENESIS WITHOUT GABRIEL

satisfaction is enough

by Jim Girard

The word is out: Genesis, without Peter Gabriel, is as unique and as vital as ever — both onstage and on their new **TRICK OF THE TAIL** album on Atco. In their seventh studio album in the band's nine year existence, Genesis has never been better. Vocalist Gabriel may have been the figurehead of Genesis throughout their rise to international acclaim, but one monkey don't stop no show; at least in the case of Genesis.

The remaining members of Genesis are bassist Mike Rutherford, guitarist Steve Hackett, Tony Banks on keyboards and Phil Collins on lead vocals and drums. Not only does Collins fill Gabriel's shoes in his own persona, but also radiates with new-found energy. Collins proves to be a more than capable vocalist in his own right. Supplementing Genesis onstage is drummer Bill Bruford (Yes, Gong and King Crimson alumnus), at least for the next few tours. The interplay between Collins and Bruford onstage brings to Genesis a totally distinct tightness and a more powerful rhythm section.

Since Gabriel's departure, directly following the lengthy **LAMB LIES DOWN ON BROADWAY** tour of 1974-75, the quiet and intense lead guitarist of Genesis, Steve Hackett, became the first member of the band to release a solo album. The album, **VOYAGE OF THE ACOLYTE** (on the Chrysalis label), came as a surprise to many Genesis fans, especially in view of how low-key Hackett's role in the band. Hackett even used the Genesis rhythm section (Phil Collins and Mike Rutherford) to carry out his experimental ideas. Each song of **VOYAGE** is related to a tarot card — not such an unusual concept for a member of Genesis after all.

Needless to say, there's plenty for the members of Genesis to discuss. Each of the four members are an integral part of the whole; now more than ever. Without the dominant visuals of Peter Gabriel, the band now has to rely on its incremental talents to put itself across. On **TRICK OF THE TAIL** each of the members contributed material, although the bulk of the eight numbers were composed by Mike Rutherford or Tony Banks. Today, any or all of the members of Genesis are game for interviews; thus, the opinions from the band tend to be more varied than when Gabriel was the focal point.

When this interviewer found Genesis (a few hours before they were to play for two sold-out audiences that evening), vocalist Phil Collins could hardly speak (much less sing), due to a severe throat infection. As Collins opted for some rest and hot tea, I opted to engage in social discourse with guitarist Steve Hackett about his solo album and his role in the band and bassist/12 string guitarist Mike Rutherford, a prolific writer and original member of Genesis.

Steve Hackett lounged on his hotel room bed and immediately pleaded with me not to delve into the history of Genesis. "I tend to think in present tense or in the future really," said Hackett.

"Our fans who have been into the band for years are really clued up on our history. Every interview we've done lately seems to have gone deeply into the history of the band. I sort of feel that our real fans might be put off by a regurgitation of this stuff they already know. Suffice it to say that Genesis has been around in some form or another for something like nine years; we've a very lengthy history. We're a new band now though ... it's just difficult to dig into our archives. Besides, I've only been in the band for the last six or seven years."

Mike Rutherford wasn't at all opposed to going into the history of Genesis, although I never really asked either of them about it.

"I was at school with Pete Gabriel and Tony Banks; that's where it all started. We had two different school groups and I was in a rival one with Tony Phillips, the original guitarist for Genesis. Tony Phillips and I thought we had the better band. Peter and Tony Banks thought they had the better band. We joined forces, so to speak. Then, we did have the best band," laughed Rutherford.

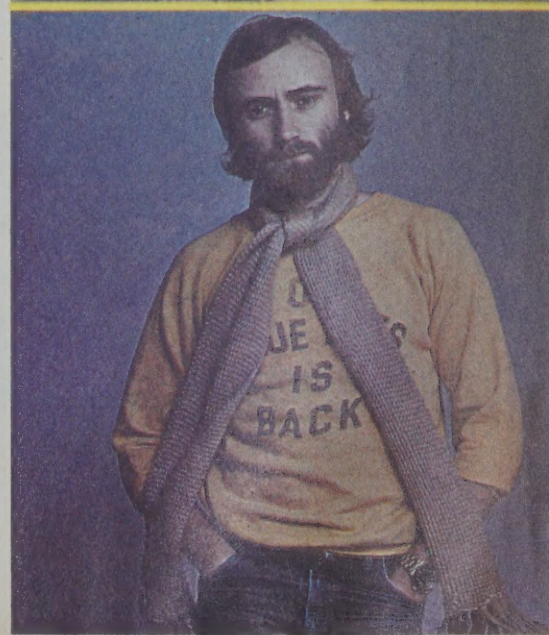
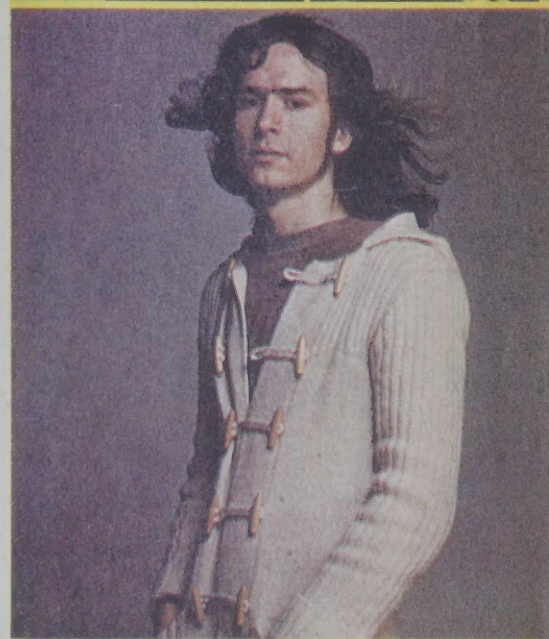
Without Gabriel, Genesis had to sort of put past history aside and look to the future. The four members got tighter and closer as the impending disaster of having no lead vocalist seemed to frighten the successful unit.

"We even advertised in *Melody Maker* for a Peter Gabriel style vocalist," said Hackett. "Well, it wasn't acutally any of us in the band, but rather our management company. It was strange because when we were auditioning singers, we wanted it to seem like we were looking for another member, rather than that we had lost a member. We wanted it to seem that our ship actually was afloat and not like we were floundering. Word leaked out over a very lengthy period that Peter had left and then my solo album came out in England; people assumed I'd left the band as well. It was bad, but then we decided that Phil would be the best singer we could get and he was already in the band.

"What tends to happen with an audience — and I mean audience in the widest sense of the word and include the press in that — is that they tend to see a band in light of one person's brain. That's very often not the case, but you can't tell people that. As it was, Peter's costumes and visuals were his own; our music was something all its own. The oral side and its strengths tended to be attributed to the same person who was responsible for the visual side. I think now people will see that wasn't true," Hackett said.

"Basically," said Rutherford, "when Pete left a lot of people had to re-evaluate us ... but a band is mostly the music, so what the hell. Things had to change. We aren't trying to replace Pete's performance, but we made up for it onstage by pushing the light show and the slides and obviously featuring the music more. Everyone is amazed that we've pulled it off onstage without Pete. Pete, of course,

(continued on page 62)



"I had an idea to do this last year when I was touring with Edgar..."



DERRINGER:

This Was The Only Way To Do It

by Richard Robinson



At first Rick didn't know the form his new band would take.

Derringer is a hot new rock band that's got its sights set at a place at the top of the heap. It's the result of Rick Derringer's decision to commit himself to live rock rather than disappear behind the scenes as a record producer and recording artist. To take his shot with Derringer, Rick loaded up his not inconsiderable talent with three youngblood musicians for a charge that's as explosive as black powder.

"During the tour I did with Edgar Winter last year I had an idea to do this," Rick told me one Sunday afternoon last spring. He was two days ahead of schedule making the Derringer album and had taken the day off from recording when I called to get some quotes for this article. "At the end of the tour, Edgar, Dan Hartman, and I realized we all had plans to do projects of our own. I decided that I really wanted to try what I wanted to try. It felt like it was going to be fun."

At first Rick didn't know the form his new band would take. He said there were a couple of people he'd been watching for a couple of years as they played in other bands — Kenny Aaronson and Vinny

Appice. But though he had them in mind, he wasn't sure if his new band should have keyboards or another guitar.

He'd seen Carmine Appice's younger brother Vinny drumming with a studio band the Record Plant had put together and been impressed with his ability. He called Vinny's mother's house to get a hold of him.

"You must be talking about Carmine," said Mrs. Appice.

"No, I want to speak with Vinny," insisted Rick.

"No, you can't mean Vinny, you must mean Carmine."

Rick said Mrs. Appice couldn't believe she now had *two* sons in the rock 'n' roll business. She told Rick that Vinny was in Shreveport, Louisiana playing with a group called Axis.

Rick flew to Shreveport to ask Vinny to join Derringer. He'd been impressed with Vinny's tough, but controlled playing. When he saw Axis perform he was sure not only that Vinny was the right drummer, but that the skinny lead guitarist with the curly hair would be a great addition to the Derringer line-up. So Danny Johnson was asked to join Derringer.

The night after he returned from Shreveport, Rick rehearsed with Kenny Aaronson. Kenny was in Dust, Stories, and Wayne County's band, then formed an ill-fated group called Storm with one of the guys from Flash, then played with Leslie West. His bass playing had attracted the attention of a number of *connoisseurs* including Lenny Kaye of the Patti Smith group. Rick felt Kenny with Vinny and Danny would make the perfect combination for Derringer.

"I've had a chance to be in quite a few different bands and I've had a chance to try all sorts of things, all sorts of approaches," Rick reminded me when I asked him how he dealt with having a guitar to work against. "Danny and I have talked about it. I want a guy with his own presense, ability, style, and energy. So we can drive each other, inspire each other. Both of us can end up playing better."

Rick is confident that he and Danny can make Derringer a hot guitar band. "It doesn't feel weird at all to be playing with another lead guitarist," says Rick. "And without another guitarist I don't get off as much. Because the two of us are thinking and listening to each other, we go places we wouldn't go on our own."

To get Derringer off the ground, Rick went into immediate rehearsals. Danny flew in from Shreveport with Vinny and they began to work at Studio Instrument Rentals around the corner from the Ed Sullivan Theater in New York's theater district. Rick consciously put the band together so that the rehearsals were for a live show. "We didn't think about recording, about becoming a product, we thought about how we were going to play for people." The result was a band that was ready to rock and roll, that knew they *had* to rock and roll if they wanted to turn audiences on.



Richard Robinson

Rick is confident that he and Danny can make Derringer a hot guitar band.



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Richard Robinson

"I was careful not to destroy what we were live when we went into the studio".

By the third week of rehearsals, the band was rocking enough to prompt Blue Sky Records prexy Steve Paul to invite a few friends to see Derringer perform. One after another they sat in the rehearsal room, watching Rick and Danny roar through exciting guitar moves while Kenny filled with a melodic, inventive, rhythmic bass and Vinny gave his drums an armful of muscle that drove the music along with controlled explosions.

"Let Me In", "You Can Have Me", "Loosen Up Your Grip", "Envy", "Comes A Woman", "Sailor", "Beyond The Universe", "Goodbye Again" ... the songs rocked by and those who saw it were astounded. Derringer they predicted, one after another, had that magic mixture of rock and electric energy.

Pleased with the reaction that the band themselves also felt, Rick took Derringer into the studio for a quick paced recording session to put the show on tape

for the first album. "I was careful not to destroy what we were live when we went into the studio," he said. "I knew we are a live band, I didn't want anything to stand in the way of that. We don't want to be product, we just want to put the energy of what we are on the record."

With the album set for release at the end of June and a summer's full of concerts beginning in July, Derringer has its work cut out for it. Rick, Danny, Vinny, and Kenny know that they've got to go out there and smoke if they want to catch the attention of rock and rollers everywhere. But they think they've got the right charge to do it with and those who have seen them perform and heard their album think you'd better not miss a chance to let Derringer point some rock and roll at you.

"Now the whole thing is a tremendous curiosity to find out what the people are going to think," said Rick. But he says that with a smile and a look of anticipation, cause he is going to rock. □



Bob Gruen

From left to right is Rick Derringer, Vinny Appice, Danny Johnson, Kenny Aaronson.



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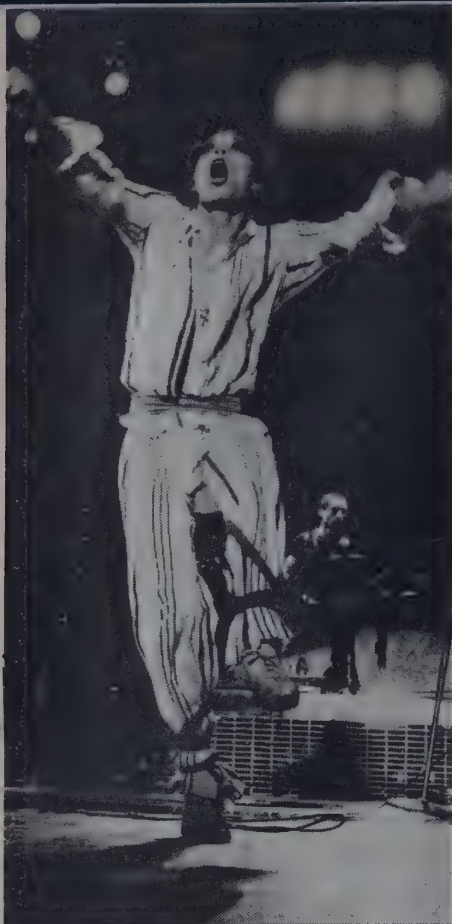
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Well, what did you expect this summer? A regular summer with a few big "festival" type concerts, one or two major outdoor stadium shows, maybe one big British act on tour? In the summer of 1976?? Don't be ridiculous. It seems that the only big groups *not* on tour in the USA this Bicentennial summer are Led Zeppelin and ELP, both of whom will most likely be on tour here in

EAGLES ON TOUR:

July 1st-Charlotte, N.C.; 2nd-Greensboro, N.C.; 3rd-Atlanta (Omni); 4th-Tampa, Fla.; 20th-21st-Detroit (Olympia); 22nd-Cincinnati (Riverfront); 24th-Pittsburgh (Three Rivers); 25th-Foxboro, Mass.; 27th-28th-Philadelphia (Spectrum); 29th-Roosevelt Stadium, N.J.; Aug. 3rd-Oakland, Cal.; 5th-Portland (Coliseum), Ore.; 6th-Seattle, Wash.; 8th-Denver, Col. (Mile High).

WARNING...

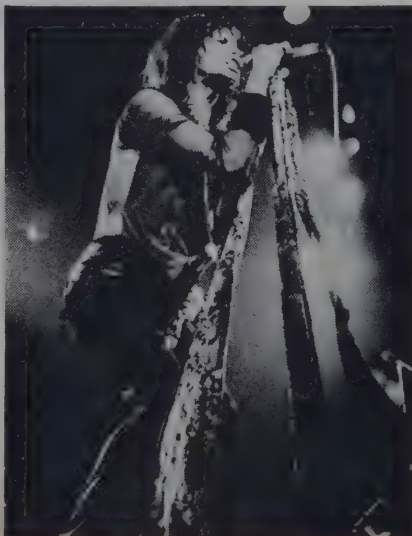
Aside from the Stones and Elton, Yes, Jethro Tull, Kiss, Aerosmith, Nils Lofgren, J. Geils, Peter Frampton, Johnny & Edgar Winter (together), Jeff Beck, Derringer, Lynyrd Skynyrd, and more will be onstage for your enjoyment this summer. We've listed some of the itineraries of the bands you've asked

the fall. (We may have to wait for Zeppelin a bit longer, it depends on what the doctors tell Robert in August. He's told us he'll be here for concerts as soon as he's fully recovered from his last summer's auto accident.)

For a start, the Stones (at presstime!) were scheduled to be here for what they're calling a "mini-tour". Nowhere as comprehensive as was last summer's trek, this time they'd hit five cities, all outdoor shows. It was rumored that acts to open the shows included Bob Marley and the Wailers, Dr. Feelgood, god knows how many others. Among the cities originally planned for the Stones to visit were Oakland, Los Angeles (rumored for July 4th in the Coliseum), Philadelphia, Atlanta, Chicago (Soldiers Field). Then again, the Stones just might get that permission to tour in the USSR as they've requested, or they might decide to rest this Bicentennial summer. Then again, they may do none of the above, one never knows with the Stones.

The Stones would not use their special stage for US shows; for they'd all be in outdoor stadiums that could not accommodate the petal-like structure. If they do travel by private jet, it might not be by Starship, either. As this is a mini-tour, they couldn't monopolize that exclusive jet for one month, when someone like Elton might want it for the whole summer...

us about here, but a word of caution. When we went to press, some of the following dates were *not* definite. Please check them out with your local stadium, arena, football field, whatever.



Aerosmith

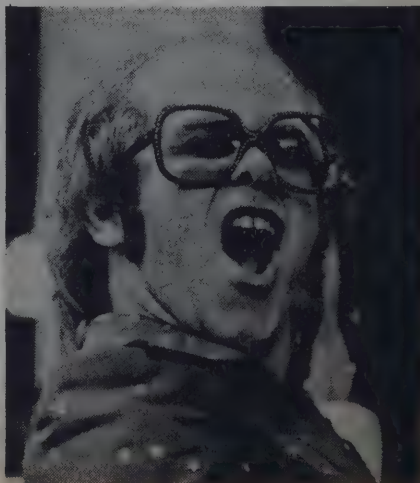
ROCK & ROLL SUMMER TOUR



Which brings us to E.J. He will definitely do a major US tour, concentrating on cities that he missed last fall. Since he was mostly around the West Coast during that period, he'll be in the North, Northeast, and so forth during July and August.

ELTON ON TOUR:

June 29th, 30th and July 1st-Largo, Maryland; 4th-Foxboro, Mass.; 6th-8th-Philadelphia, PA.; 11th-Detroit, Mich.; 13th-Greensboro, No. Carolina; 14th-Charlotte, No. Carolina; 16th-Atlanta, Ga.; 18th-Tuscaloosa, Ala.; 20th-Louisville, Ky.; 21st-Indianapolis, Ind.; 24th-St. Paul, Minn.; 26th-28th-Chicago, Ill.; Aug. 1-2-Richfield, Ohio; 3rd-Cincinnati, Ohio; 7th-Buffalo, N.Y.; 10th, 11th, 12th, 13th, 15th, 16th and 17th-Madison Square Garden, New York City.



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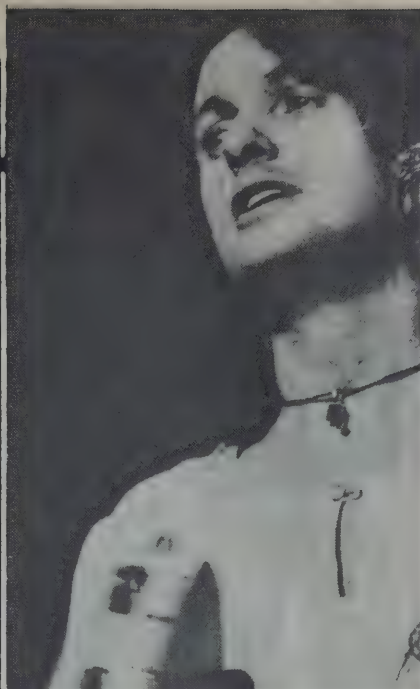


Bob Gruen

KISS ON TOUR:

July 2nd-Johnson City, Virginia: 3rd-Richmond, Virginia: 4th-Norfolk, Virginia: 6th-Greenville, South Carolina: 7th-Columbia, S.C.: 8th-Myrtle Beach, S.C.: 10th-Roosevelt Stadium, New Jersey: 11th & 12th-Washington, D.C.: 14th-Charleston, West Virginia: 15th-Knoxville, Tenn.: 17th & 18th-Chicago, Ill.: 29th & 30th-St. Louis, Missouri.

At press time this schedule was tentative - other dates are to be added.



YES ON TOUR:

June 1st-Nashville, Tenn.: 2nd-Birmingham, Ala.: 3rd-Atlanta, Ga.: 4th-Memphis, Tenn.: 5th-Jackson, Miss.: 6th-Huntsville, Ala.: 8th-Cincinnati, Ohio: 9th-Hershey, Pa.: 10th-Providence, Rhode Island: 12th-Philadelphia, Pa.: 13th-Washington, D.C.: 17th-Roosevelt



Stadium, New Jersey: 18th-Boston, Mass.: 19th-Hartford, Conn.: 20th-Rochester, New York: 21st-Kalamazoo, Mich.: 22nd-Pittsburgh, Pa.: 24th-Columbia, S.C.: 25th-Savannah, Georgia: 26th-Tampa, Florida.

Mid-July, Yes begins a West Coast tour.

JETHRO TULL ON TOUR:

July 16th-Providence, Rhode Island: 17th-Hartford, Conn: 18th-Largo, Maryland: 19th & 20th-Philadelphia, Pa.: 21st & 22nd-Boston, Mass.: 23rd-New York, N.Y.: 25th-Pontiac, Mich.: 27th-Hampton Roads, Virginia: 29th-Atlanta, Georgia: 31st-Tampa, Fla.

In August, we'll also see Black Oak (with Ruby Starr along for the ride, can you wait?), more Jethro Tull, The Allman Brothers, and more. AND - latest word has reached us that Alice Cooper, Z.Z. Top, Chicago, Beach Boys, Grand Funk and Blue Oyster Cult will be on the road as well. And don't forget the Eagles tour. They were to have done some dates with the Beach Boys - but rumor is that the Beach Boys didn't want to share sound systems. The Eagles tour starts in July and - by the time they're finished going to Europe and other parts of the world, it'll be Christmas. In case you were worried, there will surely be enough to do this summer. As for us, we're thinking of checking into a motel in Kansas City, and waiting for them all to come through...□



Sidney Smith

In the August, 1976 issue of Hit Parader, the centerfold of Jimmy Page was a Bob Gruen photo. We regret the omission.

CT•SPINADDICT•SPINADDICT

by
JAMES SPINA

JOE AND BING "JOE AND BING" (RCA) New York is currently bursting at the seams with talent. So what does Don Kirshner do? He signs and records two singer-songwriter dimwits that claim fame for composing the 'Come To Ireland' TV commercial music. Oh yeah, they also do a song, "Hockey Player," that was played before the start of the Stanley Cup play offs. Keep sucking those pucks boys and some day you might become Barry Boyilow. Donny ... Why don't you go down to CBGB's and find some real talent?.

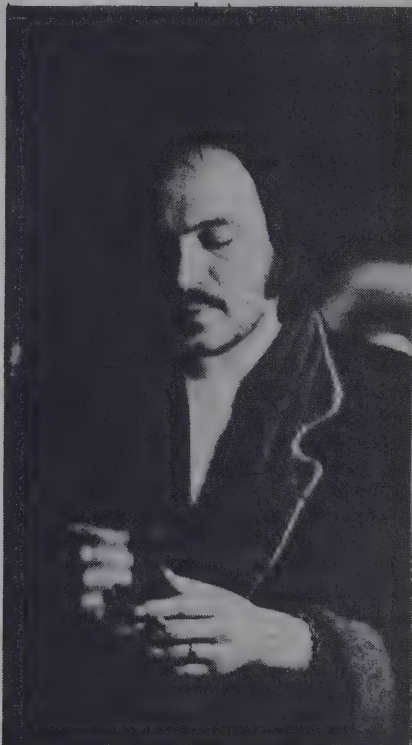
DR. FEELGOOD "MALPRACTICE" (COLUMBIA) I'm a little late onto this one but that's because it had to grow on me. The lead singer's growl still bothers me but that guitarist would make Keith proud.



FIREFALL "FIREFALL" (ATLANTIC) It looks like Gram Parsons started something that everybody wants to follow through on. Country-rock is fast becoming a belabored artifact. At least it's not as dull as...

THE POUSETTE-DART BAND (CAPITOL) Why bother with this when...

STEVE MARRIOTT "MARRIOTT" (A&M) The new Peter Frampton? No really, this guy deserves a break before his voice decides to.



Pennie Smith

GRAM PARSONS "SLEEPLESS NIGHTS" (A&M) says it all. Culled from "Grievous Angel" outtakes and assorted Burrito songs previously available on import, this disc is painful testimony to a man who truthfully deserves the word legendary.

BE-BOP DELUXE "SUNBURST DELUXE" (CAPITOL) Bill Nelson is a rare combine of tantalizing lyrics and guitar licks. Prime compliment in these days of derivatives ... This band reminds me of no one else.

SLADE "NOBODY'S FOOLS" (WARNERS) Wanna bet?

BOXER "BELOW THE BELT" (Virgin-CBS) Ex-Beck drummer; Ex-Patto Spookie Tooth; Ex-Juicy Lucy; ... Excellent team up but what happened to the original cover?

THE EARL SLICK BAND "SLICK BAND" (CAPITOL) Somewhat premature effort by a group built on the premise that any guitarist Bowie likes must be good. They look meaner but play leaner than Bad Company.



NAZARETH "CLOSE TO ENOUGH FOR ROCK 'N ROLL" (A&M) Subtle as an amplified sledge hammer and twice as effective for repaving previous ('So You Want to be a Rock 'n' Roll Star') and future rock roads. Canada got the message long before US so 'Vancouver Shakedown' is the Naz's way of saying thanks.

STATUS QUO "STATUS QUO" (CAPITOL) Dedicated to the proposition that 'boogie' is best. I own every single album they ever made but I couldn't for the life of me tell you one from the other.

AMERICA "HIDEAWAY" (WARNERS) Two good songs at best. Makes me think that these brats should just release singles and hold off for that greatest hit package every five years or so.

"STRECHIN' OUT IN BOOTSY'S RUBBER BAND" (WARNERS) Former bass player for James Brown who realizes that soul has nothing to do with disco. People like the Stones would be better off if they pal-played with Bootsy instead of Billy Preston.

CHARLIE AND THE PEP BOYS "DADDY'S GIRL" (A&M) It looks like Washington, D.C. might turn out to be the real capitol of nasty rock 'n' roll. Produced by Nils Lofgren, this band gives me the urge to hop on the Eastern Shuttle and rave on.

This month's offbeat buys are all part of The Antilles budget label put out by Island records. The whole series is graced by incredible care in the way of cover art, informative liner notes and great protective inner sleeves (like those on classical records). My favorites are: "QUIET SUN" "MAINSTREAM" A progressive British unit hosted by Eno, Roxy's Phil Manzanera and Charles Hayward. Sorta 'hard' soft machine meets King Crimson. "TIBETAN BELLS" DingDong

School was never like this.

"BENZAITEEN" His name is Osamu Kitajima and he plays instruments like the biwa, the tsuzumi and the sho... and the music is equally exotic. Jap-Zap.

JIMMY REED "COLD CHILLS" makes you remember the BLOOZE.

AIYE-KETA featuring Steve Windwood and black buddies.

TIM HARDIN "NINE" Makes you want the other eight. Backed up by Alan Bown and Peter Frampton, this guy has been a british fave for more years than you had reasons to believe.

"EVENING STAR" by FRIPP AND ENO What happens when two weirdos are thrown into a recording cell filled with guitars and tape toys?

'GRIMMS "ROCKIN' DUCK" Mix one teaspoon of Bonzo Dog; add a dash of Monty Python; stir in Scaffoldly and brew until Gear (as in Mike McGear). More than funny.

Nick Drake **"FIVE LEAVES LEFT"** John Cale knew that Drake was a sensitive genius. Listening to this music you can't help but realize that Drake was in touch with the surreal.

None of these records are a gamble for anyone who knows that the mainstream is so often the wrong road.

STEPPENWOLF

"SKULLDUGGERY" (EPIC) The born - to - be - wild - boys in a pleasant state of post-ignition. The only T-Shirt I wore last summer had their name plastered across the front. Met this kid who told me that he was into Hesse too! How soon these easy-riders forget.

BO DONALDSON AND THE HEYWOODS "FARTHER ON" (CAPITOL) (Produced by Chin and Chaman) Blood, Sweat and Bed-wetting. Did we really need another version of Todd's 'Hello It's Me'?

JOHNNY WINTER "CAPTURED LIVE" (BLUE SKY)
BOB SEGER & THE SILVER BULLET BAND "LIVE BULLET"

(CAPITOL) Both at their best bearing down and feeding off the the pulse of buzzing amps and crowds.



THE ALAN PARSONS PROJECT "TALES OF MYSTERY AND IMAGINATION EDGAR ALLAN POE" (20th CENTURY) I'm usually leery about concept albums but this one pulled together by producer (for Pink Floyd and The Hollies) Alan Parsons is splendid. The sounds are eery, the vocals (especially Arthur Brown's and Terry Sylvester's) hypnotic and the graphics totally fitting the words of

America's greatest deliriouso. If Poe were alive today he would have probably replaced Syd Barrett in Pink Floyd and made this record.

MICHAEL PINDER "THE PROMISE" (London) Just another blue, moody Moody Blue. Sure hope they get together again so we'll only have to suffer one mundane LP a year instead of five (or is it four)?

MAN "WELSH CONNECTION" (MCA) Contrary to popular belief this is not an anglo version of the Grateful - Quicksilver - Dead and that's good. With that three guitar lineup and everybody singing and writing they just might be the UK's answer to Moby Grape and that's good too.

THROUGH THE PAST SMARTLY DEPT. Spent a good deal of this month picking up old Tommy James and The Shondells albums. It has long been my contention that he was the real Bruce Springsteen. Specifically: "Mony Mony", "Getting Together", "Cellophane Symphony", and "Christian of the World". They are all Roulette LPs and check in used and as cut-outs for under a dollar apiece. New James can be found on single form (by Fantasy) chugging through Gary Glitter's "I Love You Love Me" backed up by Beserkley's Earthquake. Almost as good as the Box Tops but that's another story.

Remember to keep those cards and letters blah blah blahing. That's the only way you can teach the word to sting. □



KISS "DESTROYER" (CASABLANCA) People tend to forget that this is

New York's first successful band in a long while. I wish I could.

ELVIS PRESLEY

by LENNY KAYE

The Sun Sessions

(RCA APMI-1675)

"Hold it, fellas." A nineteen year old Elvis Presley waves his hand and the sleepy opening bars of "Milkcow Blues Bloogie" grind to a halt. "That don't move me. Let's get real real gone for a change." The beat picks up, the echo chamber jolts into action, and in the tiny Sun recording studios at 760 Union Avenue, Memphis, rock and roll takes another step closer to its birthright.

On the day late in 1954, as it had throughout the year he'd spent grooming Presley as a performer and artist, the vision belonged to producer-entrepreneur Sam Phillips. Convinced that he could unite the various strains of music within the south if he could find a white singer with "the Negro sound and the Negro feel", he'd slowly taken Elvis under his wing, rehearsing him with guitarist Scotty Moore and bassist Bill Black. When his earliest experiments proved regionally successful, Presley seemingly as at home with R&B material ("That's All Right," "Good Rockin' Tonight") as the more expected country-based "hillbilly" style ("Blue Moon of Kentucky," "I Don't Care If The Sun Don't Shine"), Phillips was sure he was on the right track.

Sam had first come in contact with his mission on his father's plantation in Alabama, where he used to hang around the tenant farmers as they sat on their doorsteps and sang after work. "Best of all," he remembered in an early interview, "I liked Uncle Silas Payne, who was over ninety when he died. He'd put me on his knee and sing for hours." Phillips learned to play several instruments as a result, and became a radio announcer for a succession of stations, winding up at WRAC in Memphis late in the forties. "I reached the point where everything I heard seemed to be manufactured in the same sausage grinder. Every orchestra, every number sounded alike. It bored me, and I assumed it also bored the public."

In deference to his leanings, he began a small recording studio to take advantage of Memphis' local talent, most of which didn't have the money or time to travel to the more northern blues-gospel centers. He focused on black performers, because "it seemed to me that they were the only ones who had any freshness left in their music. And there was no place in the south they could go to record. The nearest place where they made so-called 'race' records - which soon were to be called 'rhythm and blues' - was Chicago." For a time he cut artists like Roscoe Gordon, Bobby Bland, B.B. King, Chester "Howling Wolf" Burnett, and others, selling the masters to such as the Chess brothers in Chicago and the Bihari brothers' Modern-RPM complex on the

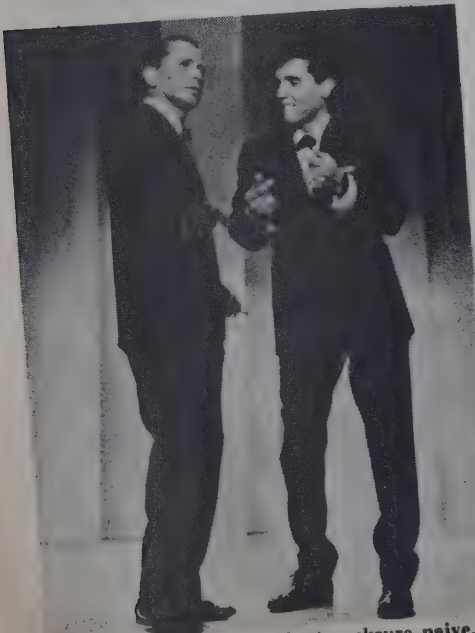
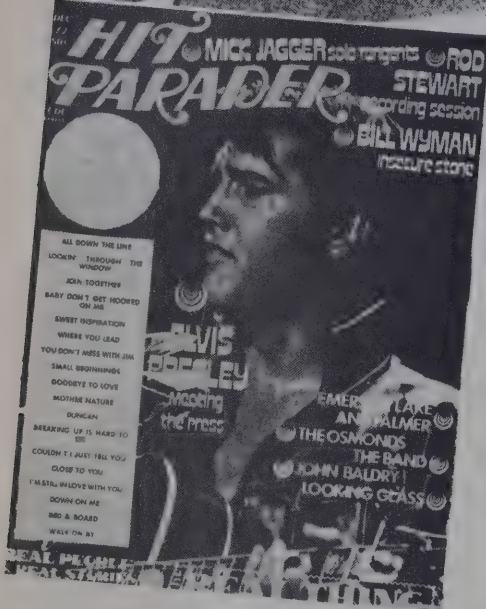
west coast. In late 1952, he decided his interests could better be served on his own, and he launched Sun Records. Among his earliest money-makers were "Love My Baby" by Little Junior Parker and the Blue Flames, Rufus Thomas' "Bear Cat", and several numbers by the Prisonaires, then inmates of the Tennessee State Penitentiary.

"It's one thing to watch musicians perform and it's another to get that feeling of excitement onto a record. But once you've got it, the color of a man's skin doesn't show on a record. White people as well as the Negroes, began to buy our recordings. They found in them something which was missing in more conventional music."

The story has become legend of how Marion Keisker, Phillips' assistant, spotted Elvis when he utilized the Sun facilities to make an acetate for his mother's birthday. Phillips was slow in initially recognizing Presley's potential, but once he caught a glimmer of the emotional blend he was seeking, Sam began working in earnest. By the time "Mystery Train", the singer's fifth record, was released toward the end of 1955, his patience had been rewarded by a then-amazing offer of \$35,000 from RCA-Victor for the purchase of Elvis' contract, with an extra bonus of \$5,000 to Elvis himself for singing. When Phillips finally agreed to the deal, backed by some judicious persuasion from Col. Tom Parker, there was no way he could have realized Elvis' eventual impact: as he said later, "Elvis went from high school boy to hit entertainer so fast it was hard for any of us to realize the change had come."

Previous to *The Sun Sessions*, however, just how far-reaching that change was destined to loom had to be hunted through either intolerably scarce singles or RCA's hit - or - miss output of Elvis' earlier years (the rights to which they'd acquired as part of their contract with Phillips). The five actual single releases on Sun have been known to sell for over a hundred dollars apiece in collector auctions, while their album-form reissues were lost on a pair of obscure filler albums released by RCA in the late fifties (*A Date With Elvis*, *For LP Fans Only*). Consequently, their gathering here, along with related Sun material from scattered sources, is long overdue and welcome, made even more desirable by the obvious care shown in presenting this material in unaltered (i.e. mono) form. Background information is copiously attended to, and though the budget line packaging leaves something to the imagination, Roy Carr's faithfully excellent and insightful liner notes do much to place the music in historical perspective.

But the real star of *The Sun Sessions* is



Elvis at his untrammelled best, cocksure, naive, eager and at the ready...



Elvis, and the album shows him at his untrammelled best, cocksure, naive, eager and at the ready. He strains at these songs like a young pony, filling each with an earnest yearning you can almost taste at the back of your throat. RCA would later (and understandably) place him within a more pop context - all the better to rule the airwaves - yet the fact that they were unable to dilute his essential magnetism only testifies to the depths of Phillips'

tutelage. What is captured on this record, far more than exciting fifties' rock - a - billy at its best, is a sense of adventure, of the straining and ultimate shattering of boundaries, and it must be said that all participants, especially Elvis, seem fully intoxicated by its breathless atmosphere. This, indeed, is the very moment of creation.

As for Sam Phillips, he would spend little time mourning the loss of Presley.

After all, Carl Perkins looked ready in the wings; Billy Lee Riley, Warren Smith and Roy Orbison were coming along quite nicely; Johnny Cash and Jerry Lee Lewis were but a stone's throw over the horizon. And if he ever missed the financial rewards of Elvis' latter-day deification, well ... being the midwife in a musical manager might have proved satisfaction enough. It's not often you get a chance to change the world. □

He'd have been right at home in
the days of Dadaist France ...
reckless, crazed, nihilistic.



Bob Ellis

I'LL BE YOUR PRISM

by Trixie A. Balm

With John Cale, personal hieroglyph's rendered accessible; his madness becomes listener pleasure. "Lunging forward and hungry for the cold light of day," Cale's work is illuminated by a faculty for transcendent simplicity — minimal, basic chord changes and instrumentation — texturing and detail.

Sixties survivor, seventies cultstar, John Cale's multitalented contributions as performer / producer / arranger span ten years, twenty-plus uncompromising documents of music-art on vinyl, including "The Velvet Underground and Nico," "White Light, White Heat," "The Stooges," Patti Smith's "Horses," most of the "Modern Lovers" album, Jonathan Richman's upcoming solo LP. Besides of course Cale's own solo LP's, among them "Vintage Violence" "Paris 1919," "Fear," "Slow Dazzle," and now, "Helen of Troy." Neglected artists, avant-gardists, rock 'n' roll cult figures — even the type of artist Cale works with reflects his innate genius: the man's instinctively great. Not just Precise, Cale's instincts are inspired.

He'd have been right at home in the days of Dadaist France — reckless, crazed, nihilistic. Creating for art's sake, valuing life little because creation lasts. Garrulous, temperamental, too overbearing for most, the brooding artist / psychopath within Cale is given vent through art.

Maniacal or manacled, it's all the same with Cale. Doesn't seem to care whether he wins, flops, or acts the cool jerk. Even though his sexual posturings veer toward the manly extremes of, say, Hunter S. Thompson or Sam Peckinpah, the Cale mystique's more involved — toughness verging on menace, offset by a sense of

divinest absurdity, zombie-style. Cale dotes on roles, playing the hardnosed brute, moody paramour and sadist — sexualities exquisitely repressed — to the hilt.

Yet, John Cale doesn't roleplay quite thoroughly enough to undermine the achingly romantic sentiments of "Emily," "You Know More Than I Know," "I'm Not the Loving Kind," and, most recently, "I keep a close watch," a sumptuous love song off "Helen of Troy," an Island import worth four times the trouble of acquiring it. Pure rock with aplomb, "Helen of Troy" will endure, like all great works of creativity and verve.

Coolly staring dead into the camera, a straight-jacketed John Cale covers in a huge ornate red plush chair, gilt-framed, on the album cover. A cross-eyed bejewelled seductress is beckoning from inside a large gilt-framed mirror on the wall behind Cale, schizo king captive on his throne; white maryjanes on his feet for distinction in lieu of sceptre and crown. Madness and royalty: the butt-ends of delusion become grand jokes. Enigmatic, still: is the paranoia on "Leaving it up to you" feigned - for - laughs or despair drolly expressed? (Cale? Serious? Uh-uh!) Anyhow, the song's piercing, demented fun: "... And the radio — what about the radio? They'd be listening to me givin' it to you ... We could all feel safe like Sharon Tate ... I hear hissing — hissing in the distance / I gotta get out..."

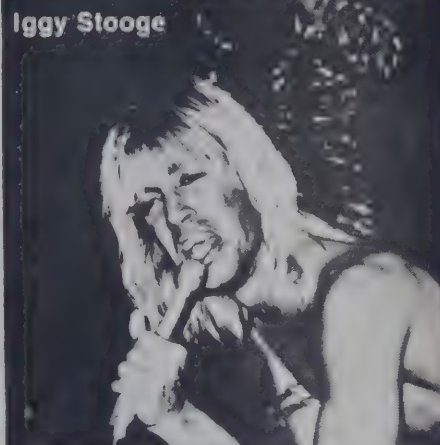
Cale's shrieks offset by screechy guitar on the fadeout. Barreling guitar and drums enjoin lusty organ swells (muted on bridge) and wistful viola strains on "Save us", proving once again that classy instrumentation and absurd, repetitive lyrics can be a compelling combination — provided the bassist's as adept as Pat Donaldson, whose basslines on "Helen of Troy" are so evocative I'm repeatedly visualizing more dancery moves with each listen. In fact, most of the material's richly choreographable — the mark of a truly great album, in my ken.

The title track's fabulized cryptogram about the legendary "Helen of Troy" features the legendary Eno, whispering lecherously at strategic points. "My Maria," another surreal saga, brings to fore the ol' Cale flair for masterful dub-in mixing (cf. female bg vocals and xylophone). Chris Spedding's guitar solos are thrilling — on "My Maria" particularly. So What if a Venture's riff from "Honky Tonk" was snuck in on "Baby, what do you want me to do?" Guitarwork, shared by Spedding and Cale, grinds out drunkenly somnambulant, from a fuzzed-out and full-bottomed to a trebly, semi-bowed tone.

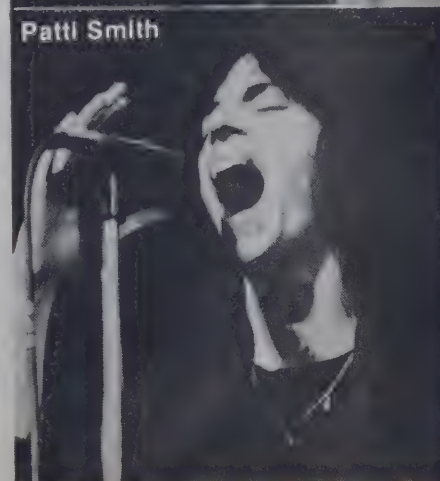
Inebriated delirium aside, "Helen of Troy" is a dynamic album (from the ebullient "My Maria" to a sepulchral "Sudden death") on which John Cale triumphs ... Having paid the price by living on the edge, damn near embodying his art in every day life. And it shows. Terrifically. Tragically. Just can't help feeling that underneath Cale's glazed sardonic stare lurks a crazy mixed-up sentimental fool. □



Nico

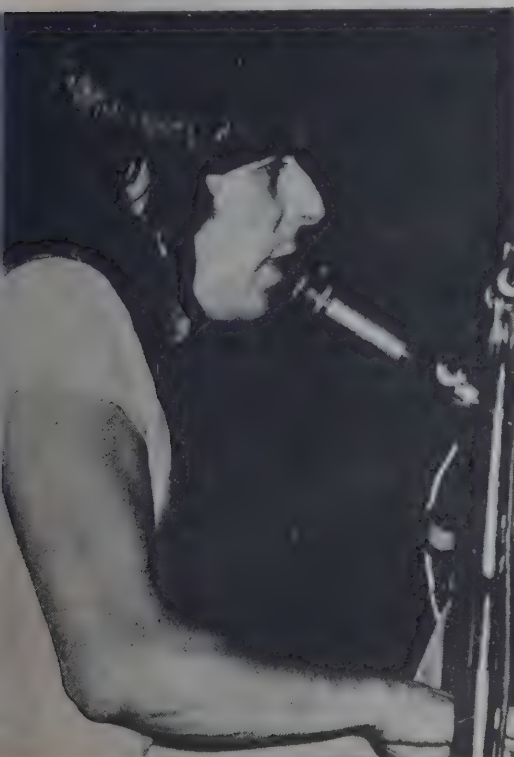


Iggy Stooze



Patti Smith

Neglected artists, avant-gardists, rock and roll cult figures — even the type of artists Cale works with reflects his innate genius.



John Cale

Doesn't seem to care whether he wins, flops, or acts the cool jerk.

"When Humble Pie busted up I was rehearsing a lot and trying to see what I wanted to do," says ex-Humble Pie and Small Faces leader Steve Marriott.

"I almost joined The Stones and I almost did a lot of things, but I just said screw it all. At that point, I just felt like getting married and having a kid. So, I did that — got married and had kid and everything; but then I got itchy feet again. I wasn't fulfilling myself in the studio and I was working there all the time. I need people and I work better with people than I do in front of a mixing board," Steve says.

When I offered that he may well just be a music junkie who can't get off the road, (like Ronnie Wood) he replied: "I'm afraid so mate; it does appear that way."

The nimble and quick Marriott is truly back in the rock and roll saddle again. He's released his first post-Humble Pie LP, titled simply MARRIOTT, and is undergoing rehearsals for his first solo U.S. tour. Marriott plans on touring with the original Small Faces after his solo tour is finished; they've already recorded several new tracks for a forthcoming album. So as he sits at the other end of the phone (downing his fourth beer before noonday), there's more than a little to discuss.

Touring with Steve this time out are a number of familiar faces. Greg Ridley

and Clem Clempson (former bass and lead guitars of Humble Pie) will join the front line of his band; that makes three-fourths of Humble Pie. Strange. Also in the band are Ian Wallace (ex-King Crimson) on drums, old friend Mickey Finn on rhythm guitar, a keyboardist and what amounts to Venetta Fields' "Blackberries."

Steve talked excitedly about the new band.

"Ian Wallace and Greg Ridley are a bit tighter as a rhythm section. Not as spasmodic as with The Pie, eh? Ian was the drummer on the cut 'Street Rats' and on a song called 'Funky To The Bone' and on a whole album of demos I made that A&M turned down. The track 'Street Rats' is just Ian and me. Anyway, the album I did that they didn't like was called LEND US A QUID, but it doesn't matter that they didn't like it.

"Aside from Ian, Mickey Finn I've known for a long while — and he isn't the cat who played with T Rex; hell, that guy played congas. Come to think of it, he couldn't play shit anyway. So Mickey is an old friend from East London and he had a band called Mickey Finn & The Blue Boys, doin' all kinds of reggae shit years back. He's a really nice lunatic and we used to take pills, get drunk and smash cars and do stupid shit. Mickey plays a bit like Keith Richard,"

says Steve. MARRIOTT is divided into two portions

a British side, and, an, American side. Marriott's R&B roots show up strong on the American side, which features the likes of guitarist David Spinozza. Red Rhodes on pedal steel and David Foster on keyboards. In order to reproduce the music on the American side of MARRIOTT, Steve needed to call on Clem Clempson, his old Humble Pie pal who doubles on keyboards.

"The reason Clem is back with me is that if I were gonna do just the rock stuff on the British side, my playing would be adequate. However, smoother stuff like 'Star In My Life' and 'Early Evening Light' need more instruments — so I can switch to piano or organ or something else," he says excitedly.

Greg Ridley was featured bassist on Steve's album, but the task of getting Clempson back on guitar was a strange one. Marriott still feels odd about it: It was very weird how it all happened, since the breakup of The Pie and all. Clem is gonna work this tour and see what happens, but he wasn't working and he was still into playing with me. It's so strange that we've got the front line of Humble Pie onstage now, but you must realize why it happened.

"Humble Pie broke up with the understanding that we were sick of the music we were playing. It really had nothing to do with the individuals; we just



STEVE MARRIOTT JUGGLES CAREERS

Rumors rife re Small Faces reunion

by Jim Girard

couldn't get away from playing those gigantic halls where you have to turn up to 5000 watts and scream all night. The best way to get away from all that was simply to break up and not use the name of Humble Pie. See, now we have onstage, three singers, plus a keyboardist and we can switch and we ain't limited like The Pie.

"I was gonna call this band THE ALL STARS, but that band could break up. Steve Marriott is my name and the name of this band and I can't break up. I can die, but I can't break up. See, I have to establish a name for myself this time; bookers need a name to book. With me it's always been Small Faces or Humble Pie, but never just me. Maybe now I won't be out of a gig for a few years," he laughs.

MARRIOTT showcases the many facets of Steve Marriott, primarily his guitar playing. Being a front man and vocalist for many years, many have forgotten just what a good guitarist he really is. He sure has been around a few years, I offered. "Yeah," he snaps, "I've been around too long to be this bad," then throws himself into a fit of laughter.

"Jerry Moss, the President of A&M was listening to the album, and he's known me for years, and he wanted to know who was playing guitar. He loved the guitar. I told him it was me; did he think I was a prop or something. All of these years I've been standing up there — people maybe didn't know I really am adequate. Just adequate," Steve adds.

Steve excuses himself on the phone and dashes to grab another beer. He returns forthwith and immediately begins explaining how he wrote one track on the album with his wife: "Yeah, it was 'midnight Rollin' and she wrote the lyrics before we got married. See, she ran off with me 'cuz she'd been a Southern Baptist and her family had been down on her runnin' off with me, a long-haired freak. But the song is written from a chick's point of view; I just sang it as it was a guy's trip. If you wanna talk about it, it's about a chick who'd never been on the road before and she thinks it's crazy, but she's gotta do it. She wrote some good lyrics on that tune ... I'll drink to that. I wish the bitch would write some more so I could manage her and then I wouldn't have to work," he roars.

Work is something Marriott has always been accustomed to. During his years with The Small Faces and Humble Pie there were countless tours and countless sessions. In the end though; very little money. Now Marriott plans on playing small halls and getting close with the audience. He's into having fun on tour these days.

"It gets into a money thing, like it did with The Pie. I don't want that with this band. I much prefer small and sweaty places. My concept is that if you have to play to 20,000 people in one town, then you should stay there over a four day stretch and play a show each night. Then you can hang out a bit in the evening after the show. It's really up to the musicians now, to put the music back into perspec-

tive. It's gotten out of perspective by greedy agents and promoters or whoever; they want all the money they can get. I ain't saying it's the musicians; they never see much of the money anyway ... so you may as well have a good time and enjoy yourself," Steve says seriously.

What did Steve think of his ex-Pie friend, Peter Frampton, getting a hit record and selling a few million live albums? Steve thinks aloud: "Well, hell, you know: good luck and he deserves it all. Great guy, but I've been up and down the ladder a few more times than Peter and I don't want that kind of success. Do you understand? I mean, Peter is a very gullible fellow, so quiet and kind. See, Peter left Humble Pie before we were really a huge success and he doesn't know what it's like to be really famous in rock and roll.

"When you want success too bad, you tend to take any kind of success that comes along. See? I want a certain kind of success, a success with some respect. I don't wanna play moosehalls anymore. I'd rather not get on the front cover of Cashbox either. I will get put down by certain people who want to see my face on the cover of Cashbox; I'll try to keep them under control. I'm in total control of my affairs now and if I mess up it'll be my fault. I can't blame it on any managers or anything. I don't see how things can go wrong with this band though," he assures himself.

With The Small Faces regrouping, Marriott's future seems brighter than ever. He sees the summer of '76 to be the time to play major venues with Ronnie Lane, Kenny Jones and Ian McLagen. "Ian is playing with Bobby Womack right now. After this tour though, Womack said I could have him back and since we've already cut seven or eight tracks for an album, The Small Faces should be ready to go by July," says Steve.

"I even cut 'Wham Bam Thank You Ma'am' again — I was thinking about the Small Faces when I did that for MARRIOTT. See, that song was ahead of its time when it came out in 1967 anyway. I think it stands up today and it was the last single we ever released. It was more representative of what we were doing onstage for years. See, The Small Faces were an out and out rock and roll band — not that much different than Humble Pie. We never played 'Itchycoo Park' onstage. Only The Stones and The Who were playing like us onstage. Those records were put out by a very smart guy and we cut them 'cuz we were young, but that's all.

"Speaking of Small Faces, I recently found a bunch of back tracks on 15 in. tape. I was doing inventory of all of my stereo tapes and that old four track stuff was as good as anything I played that day. I think Small Faces did make good records, but that had a lot to do with our engineer, Glyn Johns. Ronnie Lane recently made me cassettes of all of the stuff The Small Faces ever recorded and I've got the tapes on the road with me. When I play them for people, they can't believe it's us," he says.

I had always thought that Ronnie Lane



With The Small Faces regrouping, Marriott's future seems better than ever. "We're not silly boys anymore."

was opposed to doing a reunion with Small Faces. In fact, he had told me so last year. Steve replies: "Yeah man, probably did say that last year. See, Ronnie doesn't want to be a band leader and that's what he's had to be while he was on his own. Ronnie doesn't want the aggravation of leading a band, but he knows I'm used to that pressure. That's why we're getting back together; he leans on me and I'll lean on him. He's a very clever guy and a really good friend. We had to get back together. Kenny and Ian are more than ready as well. The tracks we cut are really good too; it just took time."

Steve Marriott is more than explicit about supplementing The Small Faces on tour and on record. "We're thinking late July or August for a tour, but the main thing is that we'd carry whatever musicians are needed for a particular song. If we need a brass section or chick singers, whatever. We're not silly boys anymore," he says firmly. "Before we had this silly idea that 'there are but four Small Faces.' Heard that one, eh? Anyway, we're wiser in the teeth now and things have changed. We'll bring in or take out whatever musicians we have to."

Steve Marriott cringes when the early Humble Pie albums are mentioned. I noted that I thought it strange that people were making collector's items out of the first two Pie LP's on Immediate and early albums with Frampton on them. Steve screams: "Where were all those jerks when those albums came out? We didn't make a penny off those records. The critics said we were too diverse; hell, we were looking for a direction. Then after we had a few hits they said all our albums sounded the same. Well, those people don't bother me; I can't do anything right by them.

"They damned us for 'I Don't Need No Doctor' too. Watch, that'll be a little classic in about five or six years. I always loved that song as an album track. It had no arrangement onstage either. Just started with a riff and we got off on it. That's what it's all about. In fact, things like 'East Side Struttin' were written that way. Someone gets a riff and you add some words and we all get off. That's how about 90% of my best material is done. Playing onstage is what makes things happen," he concludes.

Marriott now has the best of both worlds; a solo album that carries its own credentials and a chance to get back with his original Small Faces. Looks like he'll be on tour for some time; we haven't seen the last of the humble small face...□

ANDY PRATT'S BACK

Three years ago Andy Pratt released a brilliantly creative, slightly eccentric album ('Andy Pratt' / Columbia). Although he canceled his tour after a quick one and a half months, and did a disappearing act for the next three years, his fans remained devoted. "Avenging Annie" was an underground "hit" single, and Pratt's following waited patiently for another record. It came this past spring, when "resolution" was released on Nemperer Records. Produced by Arif Mardin, the album contains romantic songs, catchy songs, special songs, Pratt's unique falsetto voice, and much orchestration. The album reflects a style that is special to this artist as well as his current positive thinking. Just prior to the release of "resolution", Andy Pratt talked about his album and himself to Lisa Robinson.

* * *

LR: How do you feel about this new album?

Andy: I like it ... Once I really got started, which was sometime last summer ... once I decided I would do one, it went well...

LR: Was there doubt that you would do another one?

Andy: Well, the right situation, the right people didn't come together, and I had doubts. I didn't have the feeling that it was worth anything for me to do an album. The combination of those things didn't help it come together. Then I thought, well - I got to do it, I got to work, I've got to live, I've got to be and stand up and do what I can do. I guess I had feelings that I wanted to get into something more solid, and more obviously worthwhile than being a popstar. But I guess that's what I am ... maybe not now...

LR: What happened the first time around?

Andy: I did the album, and I got a band together and started touring. And after about a month and a half I got tired of it, and the band fell apart. I would have kept on going, but the band — some people wanted to leave, and some people weren't right. One of the people who I thought was the best in the band was leaving, and I got worn down by doing the same songs over and over again. I didn't think the songs were really worth doing over and over again. I need a purpose and a goal for what I'm doing, and I didn't really have one. It was a kind of egotistical purpose or something, I'd get out and do my songs, but it just wasn't enough. But now I see that I can do stuff that's meaningful to people. That's why I do it, that's what



"I just didn't like the role of standing up there and being a neurotic..."

keeps me going doing it.

LR: Were you uncomfortable with the role of performer, as opposed to just being a musician? Do you like recording better? Writing?

Andy: Actually, I think I really like the stage better than the studio ... even then ... Because you just have to go and do it, there's no retakes ... there are people there. And a lot of people liked what I was doing, so I really liked that.

LR: There were all kinds of rumors that you had freaked out...

Andy: Well I didn't freak out. I mean I freaked out all the time and I didn't freak out. You know, I think everyone sort of has to fight that battle. I have a very doubtful brain or something that I finally decided I have to fight, and I was going to live and be happy and not let that thing rule me. Which is ... well, all my life I've been deciding that, whenever I started to think about it. It's hard, but you have to work hard ... and you have something that makes you keep doing it. You make an album and they spend a lot of money on you, and then I got out there and I just didn't keep it together. I didn't make the band as good as I should have made it, and I didn't keep myself going ... to do everything I had to do. I was lazy, really.

LR: Were there lots of pressures on you? There was a lot of promotion at the time from Columbia ... yes?

Andy: I don't know, I didn't follow it all that much. I have some friends who made records, and they said I got very good promotion, the record was played a lot ... I got special attention. It's hard to put myself back in that time now. But it wasn't that that really got me, it was just all the things that can wear you down if you're not standing up strong. It's like I'm doing a really personal thing. I'm showing songs that I wrote from inside of me, in my room all alone, and then I get up in front of a bunch of people ... and I've got to act like the songs are so great. And sometimes I would get tired of them, and think this is a negative song ... some of my old songs are negative songs.

And I just didn't like the role of standing up there and being a neurotic. It's hard to sustain ... my life has been sort of an easy one, and I've taken advantage of that. I've had money, and I just didn't really do anything with myself. But I did, actually ... I mean I've always been a very exploring kind of person, wanting to improve. I guess I was just lazy. I expected that someone else would put my band together, or someone else would cheer me up when I'm down. And if you go around thinking that, you aren't getting anywhere.

LR: What did you do for the last few years between these two albums?

Andy: Well, nothing ... I mean you know, I lived my life ... I got involved with various people ... I had some therapy, got involved in some relationships, I did a lot of loafing, I did work on my songs. I kept to myself a lot. My father died, about a year ago, which really started off a whole series of events, it really made me a lot stronger. Then I decided I was going to get back into it, I had a good thing going,

a good life ... good friends, and that's where these songs came from.

LR: When you decided to do this album, how did you get together with Arif Mardin?

Andy: Nat got me together with Arif ... (Nat Weiss, head of Nemporer Records, Ed.) It's been a great association ... Arif did all the arrangements, the string arrangements ... He asked me what I liked and I gave a couple of ideas, but he really conducted it, he was great. There were a lot of strings, they all came in and smoked cigars ... played poker in between takes. But they played great, it was really thrilling to me to watch Arif conduct, to just be there. He's a great man, because with all his talents and all his skills, he's such a real human being ... He's doing a million things at the same time but he was in with me thinking about one word, or one little thing over and over again. He knows what's out of tune, what's in tune, every little note - to a much finer point than me. At first I was a bit nervous about me getting lost in there, but as it developed, he just helped more and more. I relaxed more and more, and it ended up - his skills, all the arrangements, he's good at splicing, all this technical stuff ... mixing...

LR: Are you mystified by the technical stuff?

Andy: I love it, I've been around it for a long time ... I had a studio or rather I owned a big part of a studio that I used to work in, it's now folded. I spent a lot of time though, doing my music in a studio with an engineer, so I know what they're doing. But I couldn't do it myself. I have ideas, but I guess in the end I'm easy to work with. A lot of people have experience, but I do too - so I'm aware of the engineer's problems ... Anybody who's made a couple of albums knows something about that stuff. I'm a worrier though...

LR: Well, do you stop the boy who brings in the coffee and ask him his opinion?

Andy: Well, I'm sort of that way. But I have a group of people around me that I trust ... and the people who work in the Atlantic studio are really nice people. I can get very self-critical, these are my songs and they come from magic moments, magic songwriting moments and magic living moments ... I've got to love them and get them out onstage, and sing them ... and better ones will come later, too.

LR: Are you ever totally satisfied with what you do?

Andy: Well, like with the mixing of the album ... we did really powerful mixes, and then went back and cleaned them up a bit ... And yet when we listened to them back, we decided to stay with the powerful ones all the time. Someone told me something once that really helped me. They told me that Beethoven and all these really great people never liked what they did. Sometimes I love it, and I know that it's great, and think it comes from great feelings and there's magic in it. That's there, and that'll be there to the people who are open to it. But me, listening to it ... it's like 'this sounds too slow, I could

have sung it better', I can hear all that. But I don't let it worry me, I have to get a band together now.

LR: How are you planning to tour?

Andy: Well, starting in June, in clubs. The circuit. Bottom Line, that kind of thing. They're giving me the opportunity to go out and sing my songs ... And I'm getting paid ... I mean obviously, they're expecting some results...

LR: Yeah, but in a way it's great to be able to get paid to do what you love to do...

Andy: Yeah, sometimes I feel like I'm still an adolescent ... It's a very soft life in a way, but it's also a very hard life. Different kinds of things - different kind of work. Somebody might be a construction worker, or I thought I should be a teacher - maybe - just different kinds of pressures...

LR: Are you anticipating any problems performing the material - especially since it was so orchestrated on the album - onstage?

Andy: I think it will be better. Because when the album was done, it was the first time those people heard those songs ... it wasn't rushed, and a lot of time was taken ... but I know I've done them ... Certain songs may be hard because of all the background effects in the studio ... Getting people to sing like me in the background...

LR: Who could sing like you? When did you first realize that you could sing in that falsetto?

Andy: I don't know, I just did it. I wanted to sing high, and I couldn't, so I sang falsetto. It's like the frustration of wanting to be a really good singer ... which I'm working on, and you can hear I'm a much stronger singer on this album. I'm working on it, and I hate working on it. I do breathing exercises, and they're horrible. Exercises that were shown to me by a teacher a long time ago, they involve taking in a lot of air and holding your breath ... It's a funny thing, because it really works. I don't know how anyone else takes his exercise ... but I can tell when some days I'm really doing it good, and some days I'm not, and I'm copping out. If I'm in a certain frame of mind, they're easy - and I can do it great. And if I'm in another frame of mind - they're work. I mean they're always work, but there's all different ways I make them harder or easier.

Of course I'm glad after I do them and they help me sing. I heard these singers like Van Morrison - and I want to get as good as someone like that, and maybe I can't ... I know I have my own unique, craziness - whatever, in my singing, and I like that. But I want to be a good singer ... like Stevie Wonder ... Also I want to be able to do the tour and not get hoarse. Laurence Olivier did an interview where he said that all of acting was just staying in shape. And once you get on the stage it just comes. And if you're not in shape, forget it. I'm kind of a lazy person, and it gets in the way. And that's why I make it hard on myself to do breathing exercises and other things I have to do. If you're not lazy, you can have everything in the world. □

JIMMY PAGE ON "PRESENCE"

"I came out with my head spinning..."

by Lisa Robinson

With the release of the splendid LP "Presence", Led Zeppelin proved once again, beyond a shadow of a doubt, that they are on top as pioneers of their ever changing "hard rock". The album skyrocketed to Number One, and quickly went platinum ... all this, without the band on tour (and no immediate prospects in sight). Jimmy Page must be credited with much of the work that went into "Presence". The guitar overdubs on the album are special, the entire project was one of spontaneous joy that came forth from the group in a mere eighteen days. From London, Jimmy talked about the album, plans for the future, and the mood Led Zeppelin are in at the moment. This is the first installment.

was that it really did sort of all come out all in one go, you know. Especially on 'Achilles' ... if you had heard the basic track, you wouldn't have believed how it ended up. I knew that every guitar overdub had to be very important, very strong within itself to sort of identify each section. I mean I got all the guitar overdubs for that one number done in one night, and I just couldn't believe it. That really is amazing going. I came out of there with my head spinning, I guess you've heard the stories of how I worked sixteen hours going a day ... near the end."

How much did Robert's accident have to do with the fact that you wanted to get in and record and do it, after a period of not being active? "Probably sub-

try this one, or knock it around and change it. But with this one, or knock it around and change it. But with this one, we started out with nothing written whatsoever. That's the way it was."

Have you done that before with any albums that you can recall? "Well yeah, it nearly always happens on the albums ... any album's got that, say for instance the fourth album ... 'Battle of Evermore', 'Rock & Roll', things like that. A riff came out of the blue. And then again, there were numbers on that one where we had worked at home on some of them, and had quite a lot of the numbers sussed out. But this one - we'd get so far and then sort of go away and kick it around a bit, and there was quite a lot put in over the

This album, I'm so pleased with it. There are so many important aspects; the fact that we did work so well together, and to be honest, there was a time factor in it, we were actually working up against a deadline. It could have all ... well, we could have failed to meet it.

What have you been doing since the album came out, was the first thing I wanted to know. "Well, I'm getting a new studio together, for a start, at home. I had a very primitive one, I'm just updating it a bit. Getting some new equipment in, computerized stuff. Memory banks and all that." Oh my god. He laughs, and adds that they didn't do computer mixing for the "Presence" LP. "But that's what I would like to do," Jimmy said, "because of all the stuff that I'm doing at home all the time. It sort of becomes essential after awhile when one's working on one's own, you know."

"I'm also working on a song folio of the last two albums. Normally these song folios just get transcribed by someone and put out by some publishing house, but it never really sort of gets anywhere near the group. This one's going to have sort of personal tips, and how the album was done, and you know ... so people can come to terms with it properly."

Will there be drawings, or little writings...?

"Yes, exactly. Well, on the first album I did that, you see. But I never got round to being able to do it again. Anyway, it should be good."

About this album ... the guitars ... how many overdubs ... which song had the most? " 'Achilles' got the most, said Jimmy." How many? "All in one go? Oh, there must be - say - half a dozen going at once. What was so good about the album

consciously ... but everybody seemed to be on such tip-top form during that period, from the rehearsals in L.A. on. There was a lot of working the stuff out, even if it wasn't the final track of each number. Nevertheless, there was a lot of mapping out that was being done. Several of the songs were written in the studio, however."

"With 'Archilles', the actual given track was sort of pieced together, before we went in .. But the thing is, after a band's been together that long, I think it's so encouraging to say 'right, we'll go in and do an album now', and then look back on it at this point and see how easily everything came together. Like no trouble at all. Usually you hear about how bands get together and after two weeks they still haven't managed to get a track, and all that. It was just the total reverse, really, it was the idyllic situation, having been together for so long and being that much in harmony when it comes down to what we're really there for. Which is playing the music, you know."

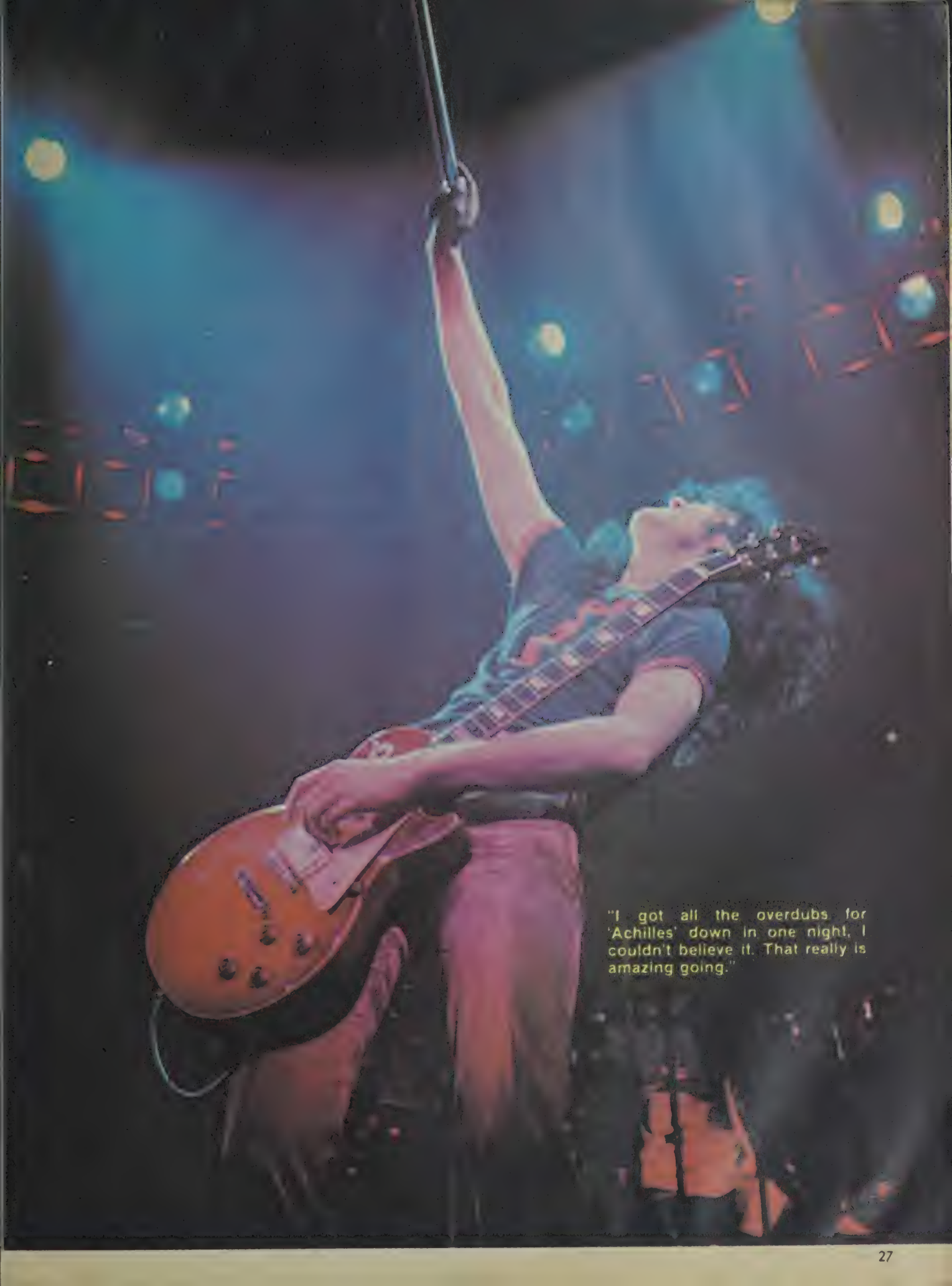
Jimmy recalled that some things were worked out in advance; "When Robert and I were traveling, obviously little bits and pieces were being written. But when we came to Malibu, and then rehearsed in L.A., we agreed to take it right from scratch ... no sort of structured numbers. In other words, in 'Physical Graffiti' there were numbers that were already structured; I would say well here you are, let's

Malibu period. It wasn't like this is the first idea, let's put it in, there was a bit of analysis put in, things to make it more interesting. Especially with riff numbers, because they can keep going on and get a bit boring, you know. So to add a little bit of variety, there was a bit of analysis and restructure, if you like. Even then it never stopped there. Once we got to Munich there were even more changes to be made."

Which ones were done directly in the studio? "For Your Life" was done like that, you know. Usually how it's done, the track will go down, and then the overdubs will go on, and it changes immensely. 'Achilles' changed immensely, and so did 'Royal Orleans' when all the overdubs went on.

"There are so many amazing rhythm changes in the middle of songs, it's like a surprise ... "That's it, yeah. I've said, it's sort of shock tactics, it's essential really. If you're going to keep the attention, especially with an album like this really, there's so much more in it than superficially comes forward. I've always tried to get that sort of element within the albums, we all have really. So there's a lasting quality to it. Cause there's always a little sort of extra something that you might have missed."

What about the press reaction, do people finally realize that you're here to stay ... that you don't just make one kind of music? "Well, I think it's maturity,



"I got all the overdubs for 'Achilles' down in one night. I couldn't believe it. That really is amazing going."

really. It's so apparent that there is such a growth ... This album, I'm so pleased with it. There are so many important aspects; the fact that we did work so well together, and to be honest, there was a time factor in it, we were actually working up against a deadline. It could have all ... well, we could have failed to meet it. We had a month booked in the studio, and started a week late. For instance, Robert hasn't finished the lyrics - he'd only done the lyrics on 'Achilles' actually, by the time we'd arrived and I'd only got mental sort of pictures of how I thought the overdubs ought to be - on 'Achilles', for instance, but I wasn't absolutely sure that they were going to work. Because I hadn't had the normal facilities like at home where I'd go running upstairs to the studio and put the harmonies down and check out to see whether they were going to work. When it came to laying the things down though, lo and behold, everything fell together perfectly. So there was that aspect of it."


"And the urgency of it," Jimmy continued, "that was there - it came out in such a relaxed and positive way. And then again, the whole thing that sums up the maturity aspect of it, is on the blues. Normally on a blues, especially on that sort of length as well - you get some sort of blowing out from somebody, some kind of overpowering quality ... it's usually me ... but everything seems to be so controlled on that. And it's a delight, especially since it's the only slow tempo number. It's so controlled, I mean Robert's vocal is beautifully controlled. I was terrified of the guitar solo on that, to be honest, because we'd been doing it with the guitar solo live - but we took two takes of it at the end, and it was the final two takes of it. And one was with the guitar solo, the second one was without - just the chords, instead. And that happened to be the one with the better vocal, so it came to the point where I had to overdub a solo on that ... And it suddenly hit me, my god, a blues, everybody's done a blues since 1962 onwards ... all the British groups and things, blues revivals ... and everyone's done a good one. I started to quake, thinking my god, it's gonna have cliché phrases, or too jazzy ... But when it came down to it, I'm really happy with that one."

"Plus ending the album with that one," Jimmy explained, "well, it summed up everyone's feelings too. Lyrically, as well. Robert's lyrics, well, it was a sentiment held by all of us - as far as the absence from home and everything."

How did you get that sound on "Nobody's Fault But Mine", that sort of Eastern feel? "Well it was just three over-tracked guitars - two in unison, and one in octave, and then they were phased. It's the phasing, and then the octave guitar as well - doing it on an octave above. And when they're all mixed together, it comes out as sounding quite odd."

Why this studio, Musicland in Munich? "Well, we wanted to get somewhere close to home, so anyone could commute out and see us, like families whatever. And that seemed to be





"It was the idyllic situation, really, having been together for so long and being that much in harmony when it comes down to what we're there for. Which is playing the music."


the only one. It was either that or the French chateau, and I've heard that that wasn't as good as it used to be. I knew that the Stones had used Musicland, and I heard something just prior to going - which was Deep Purple, which was mixed well. So I thought well - let's give it a chance. It was between that and Jamaica. And again Jamaica was really ruled out, because of the distance from England."

How do you feel being back in England? "Ohh ... it's magnificent. I don't know if I could ever go through all that again. Aside from one's roots being in Britain, I don't know if I could go through something being imposed on me again like that."

Now - about this "Object" on the cover ... is this another one of these "ZOZO" mysteries?? "Well, quite honestly, it can be interpreted in any way that one wants to. The fact is, the presence is such - it's like if you sum up what is Zeppelin about ... I mean as far as the musical thing, or what does it represent, it's really hard to start coming up with an answer with any substance, really. It's really an alchemical ingredient; everything is together and wham - out it comes. That is like the presence - really, the presence of something which is there when we're all together. Now, if you relate that to everybody - society in general, the object is just something that everybody is at home with, they feel totally at ease with. I mean it could have been anything, it's just like a black hole, really."

The best thing about it really is that one can draw one's own interpretation from it. There are so many interpretations one can put on it, because it covers all aspects - sport, leisure, education, work, family - it's all there." □ (To be continued.)

Bob Gruen



"The urgency of it - it came out in such a relaxed and positive way..."

MCCARTNEY AFTER THE BEATLES

by Ron Devie

When Paul McCartney and Wings stepped up on stage at the Tarrant County Convention Centre in Fort Worth on May 3, the roar that greeted them was symbolic proof that the popularity of the Beatles hasn't waned over the years. Others may come and go, but the British band that spawned a generation will always find sympathetic ears in America.

It was almost ten years to the day since McCartney's last public appearance in the United States. Not since the Beatles played their last ever live show at Candlestick Park in San Francisco in 1966 has the baby-faced bass player performed before an American audience. With the possible exception of Bob Dylan, no other artist could afford to ignore his public so blatantly and still command a stage with the same authority.

Since the Beatles called it quits in 1970, McCartney has been the most active member of the group as far as recording and appearing in person. He has released (and sold) more records than any of his former colleagues, and maintained a touring schedule that has taken him all over the world during the last three years. Only America was omitted for, like Japan, he experienced trouble with the immigration authorities over his various drug busts.

With the possible exception of Dylan, no artist could afford to ignore his audience so blatantly and still command a stage with the same authority.



McCartney was the first Beatle to release a genuine solo album (Harrison's "Wonderwall" and Lennon's avant garde noodling with Yoko Ono hardly count) and the first to officially announce his severance from the other three. In fact, throughout his career, McCartney has constantly been active rather than passive. It's no secret that he attempted to run the group's affairs himself after the death of Brian Epstein, urging them into the Magical Mystery Tour episode and generally displaying an energy for work that seemed to be lacking in his colleagues.

One of his more bizarre ideas - and one that never materialized - was to take the Beatles out on the concert circuit again, billing them under some assumed name and appearing completely unadvertised to test public reaction. The others weren't so keen, especially George Harrison whose growing antipathy towards McCartney's assumed leadership was more than apparent in that rather sad Beatle epitaph, the *Let It Be* movie.

McCartney's first solo album was very much a home-made affair and he caused some resentment in the Beatle camp by releasing it during the same month as the last official Beatle album, "*Let It Be*", thereby diluting the potential sales of both records. On "*McCartney*" he played all the instruments himself and recorded the tracks at home on sub-standard equipment that rendered it a fairly amateurish production. It contained just one song of note, the harmonically ascending "*Maybe I'm Amazed*" which Rod Stewart subsequently included as an integral part of the early Faces stage act.

A plethora of albums followed while McCartney was putting together his Wings group. "*Ram*" saw the introduction of their original drummer, Denny Seiwell, while for "*Wildlife*" he included founder Moody Blue Denny Laine for the first time. Neither album displayed McCartney's talents to their utmost, but by the time his fourth album "*Red Rose Speedway*" was released, Wings were a touring band in England and on the Continent.

Their first gigs were undertaken secretly in the kind of operation that harked back to McCartney's secret Beatle dream. In the summer of 1972 he set off in a truck to drive around England and call in at Universities inquiring whether or not they'd like him to perform on campus that night. No advance warning of his intentions was given and the surprised college bookers hastily offered him their facilities.

At this stage Wings included Paul and his wife, the former Linda Eastman, Seiwell and Laine. British blues guitarist Henry McCulloch was recruited for a European tour that followed during which McCartney hit the headlines by being busted for grass in Scandinavia. Apparently some well meaning idiot mailed him some marijuana which was intercepted at the customs.

He returned to England for his first full scale, properly advertised, tour of his

homeland which put Wings on the map and helped enormously to throw off the ex-Beatle tag. New, young fans in England, unaware of his illustrious background, were buying Wings records and no Beatle repertoire was included in their set. McCartney was also recording a steady stream of hit singles that were not merely re-released album tracks.

Basking in the success of "Band On The Run", McCartney took things easy during 1974, spending some time in Nashville preparing his next record and stirring up publicity by visiting New Orleans to record with Dixie musicians. While many thought that he would finally tour the US, it became apparent that his various drug convictions were preventing him



Since the Beatles have called it quits since 1970, McCartney has been the most active member of the group as far as recording and appearing in person...

himself as a Pete Townshend prodigy at a remarkably young age.

He recorded his first political anthem "Give Ireland Back To The Irish" which was promptly banned by the BBC, and followed up with his most banal offering ever, a rejig of the nursery rhyme "Mary Had A Little Lamb" which was taken by many to be a deliberate sop towards the blandness of much of the music played by the BBC. He also wrote the theme tune for the James Bond film "Live And Let Die", and had chart success with the attractive reggae inspired "C Moon" and his best love song since Beatle days, "My Love".

In 1974, McCartney played his trump card, although the sessions for "Band On The Run" - the most successful album by any ex-Beatle - were fraught with problems. Immediately prior to the sessions in Lagos, Nigeria, both McCulloch and Siewell quit the band. McCulloch's bluesy background was clashing with McCartney's traditional, melodic style and Siewell, apparently, found the overbearing McCartney personality too difficult to handle any longer. Thus his best record was the product of just himself, Linda and Laine.

"Band On The Run" was, by any standards, a masterpiece of pop music. Careful marketing strategy by Capitol - they had three number one singles off the album - kept it in the charts for months, and the songs will comprise much of Wings stage act on their current US tour. Not surprisingly the songs often sound suspiciously like the Beatles or, more correctly, McCartney's own personal Beatle composition. "No Words", especially, sounds like an out-take from "Abbey Road", but few can resist the attractions of the marvelously bouncy "Jet"



Linda plays a variety of keyboards as well as acting as a kind of cheerleader...

from obtaining a work permit, problems that were not fully solved until the end of the year.

After "Band On The Run", "Venus and Mars" was a disappointment. By no means a bad album, it simply wasn't as good as its predecessor and on at least one track McCartney's regrettable penchant for vaudeville made its presence felt. The New Orleans track "Listen To What The Man Said" reflected his natural talent for commerciality, and "Rock Show" was a splendid little upbeat piece but in the

main, the songs lacked the substance of which he has shown himself capable.

In the meantime McCartney set about reforming the depleted Wings band. Jimmy McCulloch, a veteran British guitarist despite his diminutive size, was brought in, along with drummer Joe English, another American whose last job was backing Bonnie Bramlett. McCulloch, incidentally, began his career with Thunderclap Newman playing on their marvellous, but only, hit "Something in the Air", establishing



McCartney, despite his melodic preferences, can sing out and rock with the same conviction as his gutsier colleague, John Lennon.

or the tempo changes of the title track.

Plenty of rehearsals at EMI's Elstree studios on the outskirts of London resulted in the best ever Wings tour in England last summer. Augmented by a brass and string section and appearing without any support, McCartney and his band flooded audiences throughout England, and later Australia, with a show that summed up McCartney's 12 year career instead of merely promoting the latest Wings album.

Their material was stronger than ever before, Linda was no longer carried along as an aesthetic passenger and McCartney wisely included a few memorable Beatle songs directly associated with him. The show he will present on his American tour will be a similar set, lengthened to include material from his new "Wings At The Speed Of Sound" album. Again there will be no support act.

Beatle people will be interested to know that - at the London Hammersmith Odeon last summer - he included "Yesterday", "I've Just Seen A Face" and "Blackbird" during an acoustic segment and also delivered "Long And Winding Road" and "Lady Madonna" from the piano. In other shows he has encored with "Long Tall Sally", the Little Richard stomper that succeeded "Twist And Shout" as the Beatles live climax and demonstrated that McCartney, despite his melodic preferences, could sing out and out rock with the same conviction as his gutsier colleague, John Lennon.

Denny Laine gets a chance to take the spotlight singing the Moodies' first ever British hit "Go Now", and his one notable composition "Say You Don't Mind" which was a big hit for former Zombie Colin Blunstone. Linda plays a variety of keyboards as well as acting as a kind of cheerleader, while the guitar work is shared between Laine and McCulloch.

McCartney himself plays bass for most of the show displaying his natural feel for the instrument that has often been overlooked in favour of his talents as a writer. The old Hofner violin bass has been replaced by a sturdier looking Rickenbacker but the subtle runs are still intact and he still bobs around, shaking his head as he did when sharing a microphone with George Harrison.

It's a show that can't fail to please, whether the audience be made up of nostalgic Beatle fans or those who have followed his solo progress through Wings to the present day. There is little doubt that his tour will fare better than the rather disappointing George Harrison spectacle that hit the road in late 1974 when Harrison chose to ignore his Beatle past much to the chagrin of his audience.

At presstime, much speculation was rife as to whether McCartney's New York concerts at Madison Square Garden on May 24 and 25 would prompt John Lennon to join in on stage. The invitation had been sent-and what a night that would be if the two former Beatles buried the hatchet for a song or two. A duet on "Hey Jude" would raise the rafters higher than Walt Frazier's best ever performance. □







Neal Preston

THE HIT PARADER INTERVIEW

KISS BY KISS

Peter, Gene, Paul, & Ace Talk About It

by Richard Robinson

Note: During the past year I've gotten to know Peter, Gene, Paul, and Ace, it's become obvious to me that they are presently the top live rock 'n' roll band in America. Like Grand Funk Railroad and Alice Cooper before them, this band has a certain energy and appeal that will never be understood by those who don't believe

in rock 'n' roll. They are the current incarnation of rock as phenomenon. My knowledge of them as people gives me the impression that if they keep at it they can only get bigger. What follows are a series of rambling conversations. I hope these will give some insight into the boys in the band. — RR.

Peter Criss

HP: I'm going to ask each of you this question, and probably get four different answers, but anyway, I want you to step back a moment and tell me what the original idea was for Kiss? Before anything happened.

Peter: My intention was to put a show together, with theatrics and rock and roll. I met Gene and Paul before I met Ace. The 3 of us had the same idea. We

rehearsed constantly, we had it down, all we needed was another guitar. Then we found Ace and he had the same idea, and that did it.

HP: What were you doing before that?

Peter: I was in a group called Chelsea on Decca Records. We did an album, someday I'll play it for you. It wasn't that bad. We had John Cale on it and some other interesting people. The group was a real music group, not into image or anything,

they were really into music. They were real hippies. I hate to use that word, but, you know, beards and workshirts and I'd come in with satin scarves and velvet. I'd tell 'em man, you know we can really make it, we've got to get this together, we've got some music, but, they didn't want to do it. They just wanted to drink wine and smoke hash and get out and fool around. It turned me off. I said to them I can't make it no more, I can't do this.

HP: As a kid, what did you listen to? -
Peter: I always loved the Ronettes. Phil Spector was my idol. Then we got invaded by the English. I didn't like the Beatles at first. I mean I really didn't. Now they're like Beethoven to me. John Lennon happens to be one of my idols, you know. I don't mind saying it because I'm still a fan, and I'm glad I am, because I still get a thrill from it. When the Stones came out that was it man. I said that funk, that's outlaws, that's what I dig. I was really influenced a lot by the Rolling Stones.

HP: When you go out there with your face painted like a cat ... do you feel like the actor who's painted his face to accentuate what he feels, or like the Lone Ranger putting on a mask to create mystery, or what?

Peter: It's all that. It's the mystique. I get into the part of being a drummer. Drums are just so hostile. Lions are so freaky. I love cats. I always did. I had this cat and I was just staring at him one night and I said boy that's freaky. I started to draw a sketch of him. I drew the cats head on a body and said that would really be weird and I came up with that image for me. Now I see kids wearing Kiss makeup in the audience. I guess it's the same thing.

HP: Let me ask you about the Kiss army. Do you worry about the concept of an army and all this leather and the kids...

Peter: I hope not because that's kind of getting deep and you're looking for something you know.

HP: I presume then that isn't your intention...

Peter: No, it isn't. We didn't even think of that. The Kiss army started off with a bunch of real, loyal fans who got pissed at the disc jockies for not playing us. So they got a bunch of kids together and started demanding the disc jockies play our records and that's how I guess that started.

HP: How did you feel the first time you looked into the audience and saw a kid wearing Kiss makeup staring back at you?

Peter: Freaked me right out. It was like looking at myself in the audience. It blew my mind.

HP: You see Kiss as something new in rock bands.

Peter: We just want to bring rock back to jukeboxes and dancing in the aisles. Just come on in and have a good rock and roll party. We really care alot about our audience. It's hard to get those bucks up and we should really give them a great show.

HP: You've had a good time being in Kiss so far.

Peter: I finally sat back. I said now after we put a lot into it, I'm getting a lot back. I'm meeting great people that I always wanted to meet. I'm getting more relaxed now because I'm getting all these things I always dreamed about having. The audiences are getting better because we're putting it all out. I think that in life if you're willing to give it man, you're going to get. We're just giving and we want it but we're really not asking for it, it's coming.

Neil Preston



Bringing rock and roll back to jukeboxes and dancing in the aisles??

HP: You make the effort, you get the returns.

Peter: I've always felt that you have to cry to really know how to laugh. I believe that. You have to feel that way in life because the people you are going to meet on the way up you are going to meet on the way down. It took me a long time to get here. I paid my dues my way. I wanna keep it man. Kiss isn't my whole life. It isn't to me because I have my lady and I really love her a lot and if it all fell through tomorrow we'd still have each other. I need Kiss, you know, I've got to have music man. Music is what I'm surviving on. But I don't live on it 24 hours a day. I meet musicians who do it as a 24 hour thing, but if you do that and really believe the writeups you'll go crazy. That's my outlook.

HP: What about the other guys in Kiss?

Peter: We're each going through our own trip. But we're dealing with it. There's some groups that get crazy and ego comes in and chicks come in and money comes in and then they blow it. And it isn't the same once you blow it. To make it you've got to keep the chemistry right. I mean you could put a new guy up there to replace anyone of us and the kids would know it. They'd feel it — I don't care if he played lick for lick. Kiss is right as it is and I'm glad that we're really together. We really like one another and we respect one another and that's important.

Gene Simmons

HP: Tell me about it from the beginning.

Gene: I was about 11 or 12. I started buying *Famous Monsters of Filmland*, J. Ackerman editor, James Warren publisher. I started to become interested in the whole prospect of fantasy. The graphics, the way people could change their faces. I developed a very deep interest in one character in particular, Lon Chaney, Senior.

HP: This was the man with a thousand faces.

Gene: Right. As a matter of fact I've written a tune called "Man of a Thousand Faces". Chaney once did an interview with *Screen Stories* and in it they asked him if he was crazy, why he did all those things. He went into this very, very simply phrased dissertation on sanity and insanity and how all of us have a little of both — a little bit of genius and a little bit of madness. And it's only our waking hours that we suppress everything, at night all that stuff comes out in a gush of dreams. I mean your dreams are really what you're all about because your subconscious is allowed to come out. I was really fascinated with this whole thing — I mean at 11 or 12 years old it was like a door opening. This whole thing of bringing out different things that are inside you, different aspects of your personality, with different kinds of faces.

When you're happy and you're laughing your mouth grins wide, it kind of makes a U and you grin from ear to ear. When you're angry your eyes kind of close a bit and your nose kind of wrinkles up and your eyebrows kind of get, you know, furry, and maybe you show a little

bit of teeth. I mean all these kind of different faces to show different kinds and parts of your personality. Lon Chaney took it a step further. He changed his whole bone structure. He used to put tubing into his nose and putty and he just absolutely changed the shape of his body to express things that were inside of him. People couldn't handle it initially. They were absolutely frightened at the prospect of seeing the *Phantom of the Opera* unmasked because at that time it was like he was bearing his soul. People weren't used to that. And that wasn't makeup. That was a part of Lon Chaney.

When I look into the mirror and start putting the makeup on, this other kind of person ... not necessarily Jekyll & Hyde, but you know that alter ego, that other

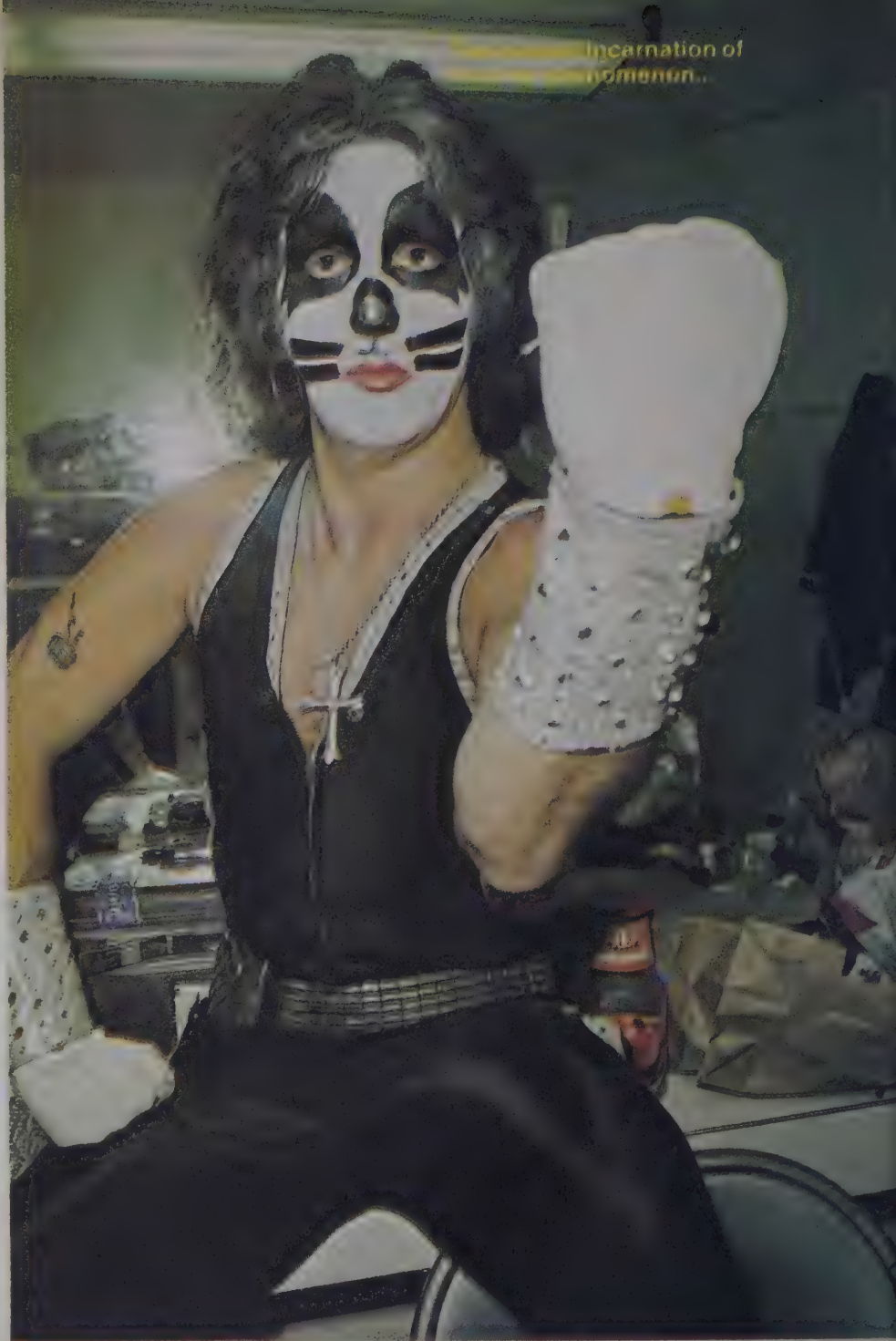
person, that is you.

HP: When was the first time you looked into the mirror and—

Gene: I went to see *King Kong*. I was amazed, thrilled, the whole thing—

HP: Pushed all your buttons.

Gene: It really did. It just did it for me. I didn't want to be just a human being walking around in a suit. I wanted to live my fantasies and more than ... I'm an only child. I don't have any brothers or sisters. I guess that what that means and you know my ego is very big and it needs satiating, I figured I had to have people notice me, one way or the other, so I thought at first what I wanted to be was a teacher. But I found out I hated kids. Then I really kind of came to terms with myself and I said hey the reason why I



Incarnation of
HOMER...

Fin Costello

want to teach in the first place is because I want to be on stage. Look at me notice me, I'm important.

HP: So you went into science fiction and you did your own fantasy and then what ... there weren't any conventions in those days were there?

Gene: As a matter of fact there were. They were original conventions, comic books. As a matter of fact I knew people like Roy Thomas and Marvin Wolfman before they got involved in comics. Roy is now one of the editors of Marvel Comics and Marvin used to come over to my house all the time. Marvin has a great name for the media.

HP: You read alot of EC comics?

Gene: Sure. Jack Davis and the rest of those...

HP: So you don't feel the need to talk about music as such. To talk about music as a musician...

Gene: I think we're more than that. I think we're entertainers.

HP: Why do you think your audience gets off on Kiss?

Gene: I think people are attracted to us in the first place because we come out onstage and aren't afraid to let down our guards. That's why we cut the song "Shout It Out Loud". It's a primal kind of thing. Scream your guts out until you feel better.

HP: Better than having people scream at you.

Gene: Oh absolutely. Let's scream together. You don't have to scream about anything in particular, just something to feel good.

HP: If you had your own half hour on tv what would you do?

Gene: Well, I tried that. We were on the Mike Douglas show. I sat out there with Totie Fields, Robert Klein, Mike Douglas, and Dr. Joyce Brothers. She was sitting next to me. I tried to talk, but we really didn't converse so much as people kept touching me and going, 'Gee what's this'. And one of them kept touching my boot, in particular this seven inch leather heel. It was really interesting. The people in the audience were physically aghast, they had their mouths open, the average age was like 40 and on and it was absolutely great to shake them out of their comfortable situation where Dr. Joyce Brothers tells them exactly what they expect. And right next to her is that something that they're not supposed to see. They're not supposed to see this but here it is, what are you going to do about it.

Paul Stanley.

HP: Can you tell us about those times when there were just 3 of you and the band was just getting together?

Paul: I was talking about it last night. It was really hard times. The only thing that really motivated us was that we knew something really good was in the works and something really positive was going to come out of it. As hard as the times were then, now I look back at them and they are some of the best times I ever had, because of the end result, you know. All

that work that went into them I remember the ice cold loft, about the size of a large bathroom with egg crates on the wall and turkey sandwiches for Thanksgiving. Drinking wine to try to warm up. We rehearsed 6 or 7 days a week.

HP: When did all the pieces fall together?

Paul: We all knew that — even though we hadn't played together, we were all searching for Kiss in essence. I mean we were searching for the band — the logical extension, the next step for rock, for live performances. When we first started we were really concerned with being a live band. A band that would build a reputation on what it did live.

HP: What were some of your favorite bands, and influences?

Paul: The Move, Small Faces, Pretty Things, Yardbirds, it was basically this kind of music for me. The reason I got into it was because I like this kind of music so much and there wasn't enough of it. So if you can't hear enough of the music you like you write it yourself. So basically that's what I was doing.

HP: How did you take to the idea of makeup?

Paul: It was natural, we never sat down and discussed why we would or wouldn't do it, it was just obvious.

HP: Tell us about your own makeup.

Paul: More than a character I was looking for a feel. I didn't sit down and say I'm going to be the so - and - so or this and I'm not going to be a cat. I was more into an attitude. And a vibe, a feel. I'm as comfortable with makeup as without. It only reaffirms for me what I am. Just like clothes.

HP: Do you do your own makeup?

Paul: Nobody ever taught us. It was really trial and error. And although the actual faces never changed the process of putting it on really did.

HP: With Ace as the other guitarist, how do you guys figure how you'll play?

Paul: I've always liked the idea of a band where 2 guitar players really mesh and compliment each other and reinforce each other.

HP: How do you do that?

Paul: It's really not something that you work at. Actually it is something that you work at — to begin with that your heads are in the same places so that you can think about what you are playing, little by little you begin to get clued into each other's technique. So Ace knows how I play now. He knows my kind of rhythm playing, it's set. So it's a feeling, I had to feel it out until we could work together. Two guys playing chords during the middle of a song isn't worth a pile of beans. But you can make something alot more out of it. It may sound deceptively simple, but it's not quite that simple.

Ace Frehley

HP: How is it working out with you and Paul both playing guitar?

Ace: Before I joined Kiss almost all the groups I was in I was the only guitar player. So I was playing a lot of rhythm and lead.

HP: And with Paul—

Ace: Well, now Paul plays more rhythm and I play more lead. I adjusted to it very well. I like it. I still play a lot of rhythm in

(continued on page 65)

Living their fantasies and more...



Neal Preston

The Strange Past Of IAN ANDERSON

by Joseph Rose



Ian Anderson - the looney
singer and one legged
flute player of Jethro
Tull.

You're sitting in your seat at this rock concert, secretly sneaking puffs of something that you're careful to hide under your seat, when all of a sudden up comes this wild-eyed cat with long frizzled hair coming out of a narrow face, dressed in some outrageous medieval-type clothes that accentuate his skinny legs and an enormous codpiece at his crotch. He leans over and says, "You're under arrest. Please follow me."

Can it be true? Is it actually Ian Anderson, the looney singer and one-legged flute-player of Jethro Tull, making the bust? Of course not — but if Ian had had his way, the scene might very well have been all too real.

"I tried to join the police force," he said, "but they wouldn't let me." He sounded very disappointed. "No, they wouldn't let me, so I went to work in a department store. And then I went to art school."

This was when Ian was just a lad of 16 back in Blackpool, England, long before Jethro Tull was even a thought that crossed his mind. It may sound strange that he wanted to become a cop, but then he had a strange upbringing.

"I was the product of spontaneous combustion," Ian said, propping his legs back up on the table of the hotel room. "My family were, I suppose, at that time a sort of comfortable middle-class, half-Scottish, half-English family, with three children and numerous lunatics on both sides of the family. I never got to know them that well because my parents are a lot older than I am, and we didn't have a lot to say.

"My father inherited a rather ailing family business, making a commodity which was outdated by the demise of the steam engine and the emergence of petroleum-based power. It was called RSA boiler fluid and made according to a patent that his father gave him and a secret formula. RSA were my grandfather's initials, I believe.

"So we rapidly declined from being a middle-class family to being a very much lower - middle - class family. And they wanted me to be the bright young thing, coming along late, you know, because times were hard, or harder, for the family. They made perhaps more of an effort economically with me since they weren't in much of a position to make the effort socially or parentally, because of the age difference and the fact that when I was growing up there was a particularly different sort of cultural thing taking place.

"Nothing much happened for a while after the war. It all started to happen in England in the '60s, as you remember. And they didn't much like me being involved with music or shoes with pointed toes or long hair. My father thought I was going to be a queer. And now that he knows I'm not, everything's all right. Christ!"

Ian fulfilled at least some of his parents' hope. He did turn out to be a bright young thing. In fact, while still in school, he discovered Einstein's Theory of
(continued on page 60)

"I was the product of spontaneous combustion..."



BAD COMPANY

"We'll Outlast Them All," Says Mick Ralphs

by Lisa Robinson

"We did plan the set we do now, but we often change things at the spur of the moment..."

The backstage area was crowded with Atlantic Records people, a few friends ... and there was the distinct aroma of animals in cages at Madison Square Garden when Bad Company performed in New York. The circus is in town; rock concerts can take place in that arena only on the nights that the Circus is "dark". It was a special occasion - Bad Company's return as a headline act to the most prestigious hall this country has to offer - and manager Peter Grant's birthday. Grant protectively escorted the band onstage, never revealing until way after the concert that there had been a bomb threat earlier in the evening.

"I had to make a decision whether or not to have the band go on," he told me afterwards, "you should have seen me and the cops crawling around under the stage checking it out."

Bad Company has been on the road here for over a month, with another two months to go. Very quietly selling out huge halls, with the steam of a hit album behind them, and their current stage show reveals an added maturity. "We've got more material to draw from," Mick Ralphs had said before the start of the tour, and in addition to more material, there seems to be a new sense of confidence. Bad Company really don't have to "prove" themselves anymore, but they do take some new chances.

For a start, Paul has moved his piano

right to center stage, and seems more assured of his guitar playing than ever before. His acoustic number, "Seagull", is a highlight, and provides a nice break in the show. Obviously, the New York Crowd reacted most to the popular rockers, "Can't Get Enough", "Ready for Love", "Feel Like Makin' Love", and so forth. A very successful show ... Bad Co. were called back for three encores.

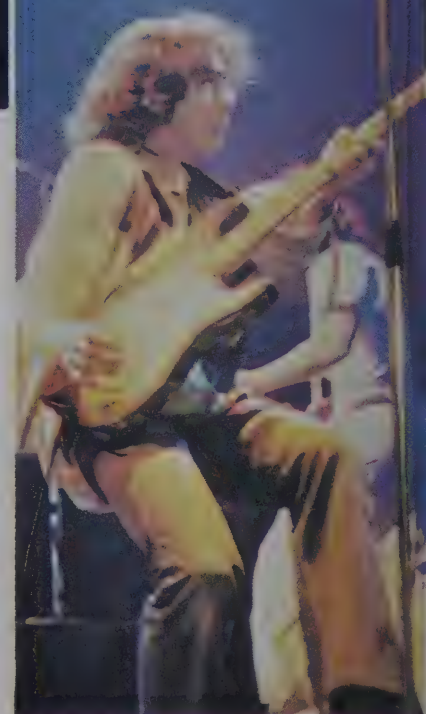
(Paul and Simon were in the limousine following the second encore, when the noise was so deafening, they got out of the car - at Peter Grant's insistence - heard the cheers, and ran back with the rest of the band to do a third number.)

Back at the Plaza Hotel, the band came into Grant's suite at midnight and presented him with a birthday cake. (No, *not* in the face, it was all very sedate.)

I was surprised, actually, at how good they all looked, relaxed, cheerful (even Paul!) and were getting along splendidly. I congratulated Simon on his restraint in the drum solo, it only lasted for about one minute. "Well, after that I run out of ideas," he laughed.

Over at the Belvedere Suite of the Rainbow Room, Atlantic Records hosted a party for the band. Tapes of old rock and roll records played (none of your usual disco shit), and invited was the obvious A party list. Eventually Mick Jagger and Ronnie Wood showed up: "Don't say I'm wearing last year's suit,"

"The great thing about rock and roll is it tends to keep you young..."



Sidney Smith

Mick shrieked, and Woody discussed 1) how Bob Ellis was going to oversee his affairs, 2) how he couldn't believe that Rod Stewart told Cameron Crowe that he thought Ronnie would get fat and lazy now that he was a Stone, and 3) how he helped with the writing on "Hey Negrita".

"I've just been recording with Eric (Clapton) and Bob (Dylan) in Miami," Ronnie said. "We sat up for two days and listened to every Dylan song ever written."

He asked me to go out on that Rolling Thunder Revue, but I can't. Got to go to France and rehearse for the Stones tour." Speaking of Rolling Thunder, both Kinky Friedman and Rob Stoner, (who, at this moment are on the road with the RTR) were also at the soiree. Your reporter introduced Patti Smith guitarist Lenny Kaye to Jagger and this comment was heard: Kaye: "You should come and see us play. We do a great version of 'Time is on My Side'." Mick sang a few bars. Everyone staggered out at three in the morning.

The following afternoon, I talked with Paul and Mick at their hotel. Paul was still in an amazingly good mood, I couldn't believe it. "Well, I've changed," he smiles. AHA. PAUL RODGERS SAYS "I'VE CHANGED!!!" "No, seriously, it's true," he continued. "I don't drink so much now. I found that I was sort of getting a bit too out of it ... I wanted to remain conscious, at least."

Yes, it is hard to remember things sometimes ... "I don't remember who put nail varnish on my fingers last night," Paul says suddenly. "I think it was Mick Jagger."

"We did plan the set we do now," Paul said, talking Seriously About the Music for a minute. "But then we do change things often, at the spur of the moment." Now look, every band I have ever talked to say that they change things every night, and I've seen dozens of concerts where the same group hasn't changed *one* note ... "Ah ... well, you haven't seen dozens of shows on our tour this time, have you? No? Good.," Laughter. "Madison Square Garden is still a very prestigious gig, isn't it," Paul said. "But when you get there, you get hit by the strength of the kids ... the size of it. But it was a good gig last night. It smelled of horses though."

What about these rumours that Simon threw a drumkit at you? "Well, we threw it back and forth across the stage. He threw it towards me and I caught it and threw it back." In anger, or in good fun? "Oh," Paul laughs, "it was all in jolly good fun. I hear he's sharpening his cymbals though."

"We're really gettin' along well, though," he continued, "so much so that I'm not really worried about it." About what? "About anything."

Were you all initially prepared to struggle for years??? "Yeah. We weren't really spoiled by the first album ... The second album I don't like as much as the other two, actually. It was a little bit rushed, but I've said that before. After the initial impact of the first album we were a little bit taken aback. And we did a million hundred thousand gigs immediately, on the spot, in every corner of the world. And then we put an album together, and even though we had all the songs and the material done, it wasn't quite as planned as we would have liked. We sat back a bit for the third album and tried to incorporate some of the magic from the first album."

"We were more prepared than most in the beginning though, because when we decided to get the group together we



"We were more prepared than most in the beginning, because when we decided to get the group together, we had a record ready and were set to tour..."

figured that the only way to have a band that really develops, was to have a band of experienced musicians. And we didn't send out any rumours to the press or like that, we just suddenly appeared with an album, and a band and ready to go. So the success took us by surprise, but it didn't overwhelm us, you know? We'd been able to take it in our stride."

"I feel that I can do anything from juggling to trampoline work with this band and they wouldn't mind. I feel that it's my band, and so does everyone else. They all feel that it's their band, and that's one of the things that holds it together. Everyone feels it belongs to them. It's music we're making, we're not tryin' to pose about."

Down the hall, Mick Ralphs resides in a *much* neater room than does Paul. (I might add, the only neater room I've ever seen in rock and roll is Wilko Johnson's.) "Like my Bicentennial boots?," Mick asks, pointing to a pair of red and white cowboy numbers bought in El Paso. Lovely.

"You know we're not just bashing about with rock and roll now," Mick said, talking about the show Bad Co. does on this tour. "We've got more to show for ourselves, it's a longer, more varied show. And it goes through different moods. This is so much better than our other tours here. For the first one, we just had forty five minutes, and we had to just bang through it. But now, the set is well structured, and it's been very well received. And that's what we want to do is progress in that direction, just to keep going forward."

"And we have to do it through our music, because we don't rely on theatrics ... even though we have a good lighting system. As for leaping about, there are some nights when you feel like really doing that. Some nights you lay back a bit, and then there are some nights when you feel more active."

"Even though it's tiring on the road," Mick continued, "The great thing about rock and roll is that it tends to keep you young. Your adolescence going a bit longer ... you don't get dragged down by the mundane things that most people have to worry about."

Re Paul's good mood: "He's not drinkin' as much, which is good. It makes

him what he's not, really. I mean people say 'Paul Rodgers - ugh' ... and he's not like that at all, it's just the booze. We're tryin' to be a bit more moderate ... without gettin' borin ... without getting moody blues..."

"But it has changed a bit, even in the last three years that we've been coming in. The scene's changed, I don't know what it is. It's become more cut and dried now. See, I think - another sweeping statement here - but when we first started, we were the opposite of all the glitter bands. And since three years ago, there's been alot more trying to get back to good music as opposed to sort of gimmicky ... I mean there's Kiss, but that's a phenomenon, and doesn't have to do with anyone else. But now I feel that a change has come, and alot of rock bands are going to fade away."

"I just don't see the appeal for them anymore. Both that the audience won't want them, or they won't want to carry on. I mean obviously Zeppelin are a big huge band, and they're always fresh. And the Who are always around, and the Stones keep rolling on. We're very fortunate in that we've had alot of success in three years which puts us in a position which is quite a strong position for only three years. I'm not equating us with those bands, I'm just saying that those three are obviously there, and I think that we'll still be around as well."

"Because we want to, as a band, as people. We want to do what we're doing, and as long as we do that I can't see why people wouldn't want to see us. I read about so many of these bands ... and I can't understand why people would still want to go and see all of them. The Eagles are great, but there are so many others ... and rock and roll is no longer a novelty, it's an accepted thing in America. So there's going to have to be a pruning down process. People will want to see bands that are more original."

"If you close your eyes and can't tell if it's Black Sabbath or Uriah Heep anymore, then what good it is? I think what we're doing is distinctive ... I mean Paul is distinctive anyway, as a singer. And I think what we do is distinctive, people recognize us when it comes on the radio. To me, what makes a band big is its individuality. And bands that haven't got that, will just fade away." □

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TODAY'S THE DAY

(As recorded by America)

DAN PEEK

Hold me close you turn night time into
day
And you're the most brightest star that
lights my way.

So come home to me now
'Cause it won't matter any how
I've got this feeling that today is the day
I've got this feeling today is the day
I've got this feelin' that today is the day
I've got this feelin' today is the day
I've got this feeling today is the day.

Turn me out turn me out on this fine day
'Cause all about all the people like to
play.

So come home to me now
'Cause it won't matter any how
I've got this feeling that today is the day
I've got this feeling today is the day
I've got this feeling today is the day
I've got this feelin' that today is the day
I've got this feelin' today is the day.

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LET IT SHINE

(As recorded by Al Green)

AL GREEN
HABON HODGES

I know a star that shines
It's somewhere in your mind

You're always right on time
Hey, won't you let it shine.

I'm so glad that I am free, yeah
The Lord above put a blessing on me

I don't mind if you let it shine
Please be kind and let it shine, shine,
shine.

Well, I know the words to say
Give me my daily bread

I never close my eyes
To always sleep ain't wise
I know that you're fooling me

Sometimes you lie so seriously
You broke my heart one hundred times
Now I want to let it shine.

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CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE

(As recorded by B.T. Express)

BILLY NICHOLS

Can't stop groovin' right now
Wanna do it some more

Can't stop groovin' right now
Wanna do it some more.

Thought I had enough, but I'm not tired
Oh no and I ain't satisfied
Thought I had enough
But I'm still ready to go

Oh now, how I, how I want some more.

Can't stop groovin' right now
Wanna do it some more
Can't stop groovin' right now

Wanna do it some more
Can't stop groovin' right now
Wanna do it some more.

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AFTERNOON DELIGHT

(As recorded by Starland Vocal Band)

BILL DANOFF

Gonna find my baby
Gonna hold her tight
Gonna grab some afternoon delight
My motto's always been when it's right,
it's right

Why wait until the middle of a cold dark
night
When everything's a little clearer in the
light of day

And we know the night is always
gonna be here any way.

Thinking of you's working up my
appetite
Looking forward to a little afternoon
delight

Rubbing sticks and stones together
makes the sparks ignite
And the thought of rubbing you is get-
ting so exciting
Sky rockets in flight
Afternoon delight

Afternoon delight
Afternoon delight.

Started out this morning feeling so
polite
I always thought a fish could not be
caught who didn't bite
But you got some bait awaiting and I
think I might like nibbling a little
Afternoon delight
Sky rockets in flight
Afternoon delight
Afternoon delight
Afternoon delight.

Be waiting for me baby when I come
around
We can make a lot of loving 'fore the sun
goes down
Thinking of you's working up my
appetite
Looking forward to a little afternoon
delight

Rubbing sticks and stones together
makes the sparks ignite
And the thought of rubbing you is get-
ting so exciting
Sky rockets in flight
Afternoon delight
Afternoon delight
Afternoon delight
Afternoon delight.

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CAN'T HELP FALLING IN LOVE

(As recorded by Stylistics)

GEORGE WEISS
HUGO PERETTI
LUIGI CREATORE

Wise men say only fools rush in
But I can't help falling in love with you
Shall I stay
Would it be a sin
If I can't help falling in love with you.

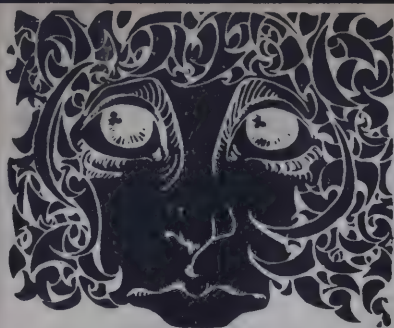
Like a river flows surely to the sea
Darling, so it goes
Some things are meant to be
Take my hand, take my whole life too
For I can't help falling in love with you.
(Repeat chorus)

For I can't help falling in love with you.

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Jonathan



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GOT TO GET YOU INTO MY LIFE

(As recorded by The Beatles)

JOHN LENNON
PAUL McCARTNEY

I was alone, I took a ride
I didn't know what I would find there
Another road, where maybe I could see
another kind of life there
Ooh, then I suddenly see you
Ooh, did I tell you I need you ev'ry single
day of my life?

Got to get you into my life
Got to get you into my life.

You didn't run, you didn't lie you knew I
wanted just to hold you
And had you gone you knew in time
we'd meet again for I'd have told you

Ooh, you were meant to be near me
Ooh, and I want you to hear me say
we'll be together ev'ry day.

Got to get you into my life
Got to get you into my life.

What can I do, what can I be, when I'm
with you I want to stay there
If I'm true I'll never leave and if I do I
know the way there

Ooh, then I suddenly see you
Ooh, did I tell you I need you ev'ry single
day of my life?

Got to get you into my life
Got to get you into my life.

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MOONLIGHT FEELS RIGHT

(As recorded by Starbuck)

BRUCE BLACKMAN

The wind blew some luck in my direc-
tion

I caught it in my hands today
I fin'ly made a tricky French connection
You winked and gave me your o.k.
I'll take you on a trip beside the ocean
And drop the top at Chesapeake Bay
Ain't nothing like the sky to dose a
potion

The moon'll send you on your way.

Moonlight feels right
Moonlight feels right.

We'll lay back and observe the
constellations

And watch the moon smilin' bright
I'll play the radio on southern stations
'Cause southern bells are hell at night
You say you came to Baltimore from old
Miss.

A class of seven-four gold ring
The eastern moon looks ready for a wet
kiss

To make the tide rise again.

We'll see the sun come up on Sunday
morning

And watch it fade the moon away
I guess you know I'm giving you a war-
ning

'Cause me and moon are itching to play
I'll take you on a trip beside the ocean
And drop the top at Chesapeake Bay
Ain't nothin' like the sky to dose a
potion

The moon'll send you on your way.

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TAKE THE MONEY AND RUN

(As recorded by Steve Miller)

STEVE MILLER

This here's a story 'bout Billy Joe and
Bobby Sue

Two young lovers with nothin' better to
do

Than sit around the house get high and
watch the tube

And here's what happened when they
decided to cut loose

They headed down to old, old El Paso
That's where they ran into a great big
hassle

Billy Joe shot a man while robbin' his
castle

Bobby Sue took the money and run.

Go on take the money and run
Go on take the money and run
Go on take the money and run
Go on take the money and run.

Billy Mac is a detective down in Texas
You know he knows just exactly what
the facts is

He ain't gonna let those two escape jus-
tice

He makes his living off of the people's
taxes

Bobby Sue - well, she slipped away
Billy Joe caught up to her the very next
day

They got the money, hey, they got away
They headed down south and they're
still running today

Singing go on take the money and run
Go on take the money and run
Go on take the money and run
Go on take the money and run.

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SILVER STAR

(As recorded by The Four Seasons)

BOB GAUDIO
JUDY PARKER

In my dream I'm a western hero
Riding my palomino
Silver star
There you are
Silver star.

Got my gun and my white ten gallon
Bigger than life I reckon
Silver star
There you are
Silver star
Silver, silver star, silver star.

In my dream I'm a desert hero
Bigger than Valentino
Silver star
There you are
Silver star.

Leading ladies and warm embraces
Ecstasy on their faces
Silver star
There you are
Silver star
Silver, silver star, silver star.

In my dream I make much dinero
Chasing the bandelleros
Silver star
There you are
Silver star.

He gave me a nine - to - five honey
Ain't livin' but I'm alive
Sure cut me down to size
He gave me the second prize
I'm layin' it on the line honey
I'll let it go by this time
Next time around I swear I'm gonna get
me somewhere, somewhere.

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pany.

IT'S OVER

(As recorded by Boz Scaggs)

BOZ SCAGGS
DAVID PAICH

Best of friends never part
Best of fools has love forever from the
bottom of his heart
So why pretend this is the end?
You'll have to find out for yourself
Go on, ask somebody else.

Why can't you just get it through your
head?

It's over, it's over now
Yes, you heard me clearly now
I said it's over, it's over now
I'm not really over you
You might say that I can't take it, I can't
take it
Lord, I swear, I just can't take it no more.

Go away, far away
It's too late to turn back now
And it don't matter any how
'Cause you were right I'm to blame
Can't go on the same old way
Can't keep up the same old game.

Why can't you just get it through your
head?

It's over, it's over now
Yes, you heard me clearly now
I said it's over it's over now
I'm not really over you
You might say that I can't take it, I can't
take it
Lord, I swear, I just can't take it no more.

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WELCOME BACK

(As recorded by John Sebastian)

JOHN SEBASTIAN

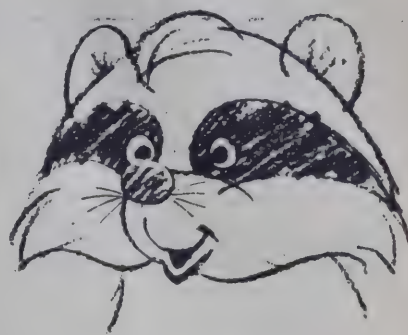
Welcome back
Your dreams were your ticket out
Welcome back
To that same old place that you laughed
about
Well the names have all changed since
you hung around
But those dreams have remained
And they've turned around
Who'd have thought they'd lead ya
Back here where we need ya.

Yeah we tease him a lot
'Cause we got him on the spot
Welcome back
Welcome back
Welcome back
Welcome back
Welcome back
Welcome back.

Welcome back
We always could spot a friend
Welcome back
And I smile when I think how you must
have been
And I know what a scene you were lea-
nin' in
Was there something that made you
come back again?
And what could ever lead ya
Back here where we need ya.
(Repeat chorus)

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TOUCH AND GO

(As recorded by Ecstasy, Passion & Pain)

**NORMAN HARRIS
ALLAN FELDER
BUNNY SIGLER**

Touch and go

When you touch me I just can't say no
And the only time you ever come around
is ev'ry time some girl has put you
down.

From the day you kissed my lips
I fell for you like a ton o'bricks
I never knew you were full o'tricks
You've got me runnin', runnin' after
your love.

Levin' you was my mistake
Losin' you baby I just couldn't take
But one day I might say it's too late

Then you'll come runnin', runnin' after
my love.

Touch and go

When you touch me I just can't say no
And the only time you ever come around
is ev'ry time some girl has put you
down.

The only time you come around is when
you want your kicks

Hey baby you're so full o'tricks

The only time that you want me baby is
just to soothe me

Because you move me

Oh you want to touch me

I love the way you touch me

The only time you come around baby
Sweet thing you claim you want some
lovin'

Oh baby I'm so weak for you oh but I
adore you

The only time that you want me
is take me, make me, an' still must
shake me.

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Music and Golden Fleece Music.

TURN THE BEAT AROUND

(As recorded by Vicki Sue Robinson)

**GERALD JACKSON
PETER JACKSON**

Turn the beat around
Love to hear percussion
Turn it upside down
Love to hear percussion
Love to hear it.

Blow horns you sure sound pretty
Violins keep movin' to the nitty gritty
But when you hear the scratch of the
guitar scratchin'
Then you'll know that rhythm carries all
the action.

Turn the beat around
Love to hear percussion
Turn it upside down
Love to hear percussion
Love to hear it.

Flute player play your flute
'Cause I know that you want to get your
thing off
But, you see, I've made up my mind
about it

Got to be the rhythm no doubt about it.

Turn the beat around
Love to hear percussion
Turn it upside down
Love to hear percussion
Love to hear it.

Turn the beat around
Love to hear percussion
Turn it upside down

Love to hear percussion
Love to hear it.

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York, NY 10036.

CAUGHT IN THE ACT (Of Gettin' It On)

(As recorded by Facts Of Life)

**HOMER BANKS
CARL HAMPTON**

Get dressed baby I'm afraid we're
caught

Your husband is here

Somebody must have tipped him off
He's waiting in the lobby with tears in
his eyes

And he's not there alone my wife is by
his side

Whatever goes down I'm with you all
the way

It's a consequence we'll just have to
face

Caught in the act of gettin' it on

We tried our best to fight it

But we just wasn't that strong

Caught in the act of gettin' it on
We just couldn't leave each other alone.

It could be that we were followed the
minute we left the house

Or they could have gave the bell boy
five dollars and he sold us out

My only regret they didn't wait a little
longer we were in the midst of heaven
When hell broke in on us, it's an ugly
situation, this I've gotta say
But it's worth the price I know we'll
have to pay.

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**SOMETHING HE CAN
FEEL**
(From the Warner Bros.
Film, "Sparkle")

(As recorded by Aretha Franklin)

CURTIS MAYFIELD

Shoo, shoo, shoo, shoo
Many say that I'm too young to let you
know just where I'm coming from
But you will see it's just a matter of time
My love will surely make you mine
When I'm living in a world of ghetto life
Ev'ryone seems so uptight
But nothin's wrong and it's all right
with my man
I like the way we have our fun
His loving ways sends me on and on
with my man
People out there can understand
Giving him something he can feel
To let him know this love is real
Well I'm giving him something he can
feel (mmmm)
To let him know this love is real
This love is real.

So much love for us it seems
So much hope for material things
Are they only in my dreams
So I write this song for you
To prove that real things do come true
Now tell me what it means
I'm living in a world of ghetto life
Ev'ryone seems so uptight
But nothin's wrong and it's all right
with my man
I like the way we have our fun
His loving ways sends me on and on
with my man

People out there can understand
Giving him something he can feel
To let him know this love is real
Well I'm giving him something he can
feel (mm)

To let him know this love is real
This love is real

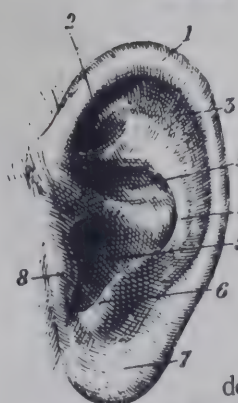
Giving him something he can feel
To let him know this love is real
Giving him something he can feel
Giving him something he can feel
To let him know this love is real
Giving him something he can feel
To let him know this love is real.

Living in a world of ghetto life
Nothin's wrong and it's all right my
man.

People out there can understand
Giving him something he can feel
To let him know this love is real
Giving him something he can feel.

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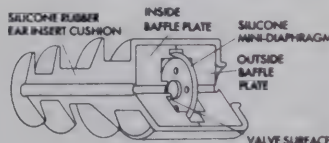
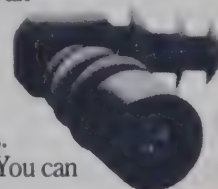
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ROCK ————— BASS



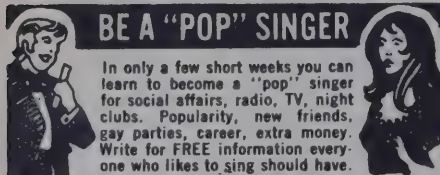
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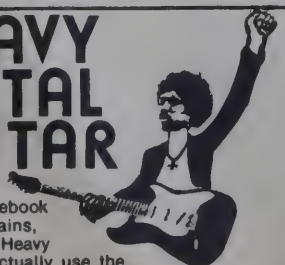
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NINE TIMES

(As recorded by Moments)

T. KEITH
W. MORRIS

I called you nine times
And nine times you had a busy line
I called you nine times
And nine times you had a busy line.

A busy day I had today
And it was driving me up a wall
Needed some help from you
So I decided to give you a call
Time and again I called you on the phone
But your line was busy all day long oh.

I called you nine times
And nine times you had a busy line
I called you nine times
And nine times you had a busy line.

I'm so sad and lonely and I need your company
I have to see you right away
'Cause I'm needing you desperately
Hey time and again I called you on the phone
But each time I fail to reach you.

'Cause nine times you had a busy line
And that beep beep beep was just blowing my mind
Oh I called you nine times
And nine times you had a busy line
Called you nine times
And nine times you had a busy line.

I called you nine times
And nine times you had a busy line
I called you nine times
And nine times you had a busy line.

I called you nine times, two times, three times, four times, five times, six times, seven, eight nine times
I'm sending out a western union hoping I'll get thru to you baby.

I called you nine times
And nine times you had a busy line
I called you nine times
And nine times you had a busy line
I called you nine times
And nine times you had a busy line.

Wait a minute, wait a minute
I'm gonna call the operator
That's what I'm gonna do
I'm gonna call the operator (Dial phone)
Operator - "May I help you."
Yea, operator
Look I've been trying to call this number all day long
As a matter of fact I've tried to call it nine times
And the line is still busy
And look, I wanna know if you can do me a lil' favor
I want you to cut in and let me listen to the conversation
Operator - "I'm sorry sir, I can't do that the line is busy."

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NIGHT LIFE

(As recorded by Miracles)

PETE MOORE
BILLY GRIFFIN

The big city's a playground
A carnival that beckons you to ease your mind
Neon lights seem to answer the question of where to go to have a good time
There are stage shows and plenty of swinging cabarets
And if you need to relax
You can dine at a classy sidewalk cafe.

Night life in the big city is my cup of tea
It's for me
Night life in the city
(I'm talkin' 'bout)
Night life in the city
(Gonna have big fun).

Hollywood Boulevard is the place that has the latest flicks
At the picture shows and you can bet
That this is where you'll run into the

hippest chicks
And if your intentions are to get a chick to share a lovely evening spent
There are several head shops that carry a variety of incense.

Night life in the big city is my cup of tea
It's for me.

I dig the night life in the big city
I dig the night life in the big city
Ooh night life in the city
I'm talkin' 'bout night life in the city
Gonna have big fun.

There's a private party and if you want to mingle with the in crowd
I can get you in
Let me tell you a secret, come a little closer

I don't want to talk loud
There's a pool party with bathing beauties that you'll never forget
And it's very secluded and given by the members of the jet set.
Night life in the big city is my cup of tea
It's for me.

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HIGH OUT OF TIME

(As recorded by Carole King)

CAROLE KING
GERRY GOFFIN

High out of time
I wish the years away
Look into your eyes, and you look into mine
And all my sorrows disappear when I'm high out of time.

High out of time is a place I like to be
I'm a part of you and you're a part of me
And I can hold you near when I'm high out of time.

No use wondering where the years have gone

Time waits for no one, we all have to go on

But every now and then I look up an old friend
And come home to some place I used to belong

High out of time, the world becomes so new

Horizons that we've crossed, I cross again with you

Trav'ling through the years when I'm high out of time

Trav'ling through the years when I'm high out of time

Trav'ling through the years when I'm high out of time.

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LOVE

(Covers A Multitude Of Sin)

(As recorded by Graham Central Station)

LARRY GRAHAM

Love covers a multitude of sin, yes it does

I'm talking about love covers a multitude of sin

You better know it does

You gotta have love for your brother and honor your father and your mother
Remember that love covers a multitude of sin.

You gotta love your old lady like you love yourself, yes you should

And don't you give none of that good old lovin' to no one else

Don't you do to no one else what you don't want done to yourself.

Love covers a multitude of sin.

You know God loved us all so much he gave his Son, his one and only one
Not just for a few or a thousand and ninety-two

But for everyone

You gotta have love to appreciate, and love to know it's not too late
To find out that love covers a multitude of sin.

What we need is a lotta, lotta, lotta, lotta, lotta, lotta lot of lovin'

What we need is a lotta, lotta, lotta, lotta, lotta, lotta lot of lovin'

What we need is a lotta, lotta, lotta, lotta, lotta, lotta lot of lovin'

You know it takes love to appreciate and love to know it's not too late to find out that

Love covers a multitude of sin.

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C'MON MARIANNE

(As recorded by Donny Osmond)

L. RUSSELL BROWN
RAYMOND BLOODWORTH

Marianne, Marianne, Marianne, Marianne.

Oh, oh, oh here I am on my knees again
I'll do anything just to make it right
Say you'll understand
Oh, I know you can
Come on, Marianne.

Don't matter what the people say
It didn't happen that way
She was a passing fling
And not a permanent thing
Say you'll understand
Oh I know you can
Come on, Marianne
Baby, come on, Marianne
Baby, come on, Marianne
Baby say you can understand
My Marianne, Marianne, Marianne, Marianne.

Well now your big brown eyes are all full of tears

From the bitterness of my cheatin' years

So I hang my head
Wish that I was dead

Come on, Marianne
Baby, come on, Marianne

Baby say you can understand
My Marianne, baby, Marianne

Baby, come on, Marianne
Baby Marianne, Marianne, Marianne, Marianne.

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STROKIN'

(As recorded by Leon Haywood)

LEON HAYWOOD

Strokin', strokin' strokin' your love
I just feel like strokin', strokin', strokin'
your love
I am in the mood for strokin', strokin',
strokin' your love
I just feel like strokin', strokin', strokin'
your love ah.

Craving your body I am on fire yeah
I am a ball of flame burning with desire
yeah

Can't control my passion I need satisfaction

You're tantalizing, you're motivating
action yeah

You get me in the mood for
Strokin', strokin', strokin' your love
I just feel like strokin', strokin', strokin',
your love

I am in the mood for strokin', strokin',
strokin' your love

I just feel like strokin', strokin', strokin'
your love.

You turn me on how you excite me

Just to be close to you

Thrills and delights me yeah

I like to penetrate your love

Set your soul on fire

I give you warmth guaranteed to
inspire yeah

I'm in the mood for

(Repeat chorus)

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SUNSHINE DAY

(As recorded by Osibisa)

**TEDDY OSEI
MAC TONTOH
SOL AMARFIO**

Ev'rybody do what you're doing
Smile will bring a sunshine day
Ev'rybody do what you're doing
Smile will bring a sunshine day
Ev'rybody do what you're doin'
Your smile will bring a sunshine day
Ev'rybody do what you're doin'
Your smile will bring a sunshine day
Ev'rybody do what you're doin'
Smile will bring a sunshine day
Ev'rybody do what you're doin'
Smile will bring a sunshine day.

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HAPPY DAYS (From the Paramount T.V. Series "Happy Days")

(As recorded by Pratt & McClain)

NORMAN GIMBEL
CHARLES FOX

Sunday, Monday, Happy Days
Tuesday, Wednesday, Happy Days
Thursday, Friday, Happy Days
Saturday, what a day
Rockin' all week with you
This day is ours
Won't you be mine
This day is ours
Oh, please be mine.

These Happy Days are yours and mine
These Happy Days are yours and mine
These Happy Days.

Hello sunshine, goodbye rain
She's wearin' my school ring on a chain
She's my steady, I'm her man
I'm gonna love her all I can.
(Repeat chorus)

Gonna cruise her 'round the town
Show ev'rybody what I've found
Rock 'n' roll with all my friends
Hoping the music never ends.
(Repeat chorus)

Sunday, Monday, Happy Days
Tuesday, Wednesday, Happy Days
Thursday, Friday, Happy Days.

The weekend comes
My cycle hums
Ready to race to you.

These days are ours, happy and free
These days are ours, share them with
me.

Goodbye gray sky
Hello blue
There's nothin' can hold me when I hold
you.
It feels so right
It can't be wrong
Rockin' and rollin' all week long.

Sunday, Monday, Happy Days
Tuesday, Wednesday, Happy Days
Thursday, Friday, Happy Days
Saturday, what a day
Groovin' all week with you.

These days are ours, share them with
me

These days are ours, happy and free
These happy days are yours and mine.

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Scientific Laboratory Proof
Illustration below shows how "Blown Beauty" pro-



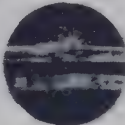
BEFORE



AFTER

Laboratory microscope photos show action of "Blown Beauty" lotions active ingredients that thicken the hair. Hair after treatment is 36% thicker.

This microscope photo shows repair action of "Blown Beauty" active ingredients.



tein lotion is absorbed into the hair to strengthen and thicken it, and how it actually repairs damaged hair with its active absorbable proteins and pro-vitamin B-5.

You owe it to your hair beauty to try "Blown Beauty." The money back guarantee protects you. "Blown Beauty" must be better than anything you've ever tried, must do everything we said for you when you use it, or we will cheerfully refund every cent you paid. Send just \$3.98 for a generous 2 months supply of "Blown Beauty" concentrate lotion.

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UP THE CREEK (Without A Paddle)

(As recorded by The Temptations).

JEFFREY BOWEN
JIM FORD
TRUMAN THOMAS

I came home from fishing
Found my little darling wrapped up
with a stranger
Lost in love's persuasion
I'm up the creek without a paddle
Before my eyes you shattered my dream
The way you gave your love to the
stranger

That was the same way you gave it to
me

My eyes are realizing yeah
My heart just went to pieces
The truth's so bright it's blinding yeah
After all this time I'm finding oh.

I'm up the creek without a paddle
Before my eyes you shattered my dream
The way you gave your love to the
stranger
That was the same way you gave it to
me.

Nowhere is there a landing
My tears fall all around me
I still love you deeply yeah
I can't hate you baby oh oh.

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ROCK AND ROLL MUSIC

(As recorded by The Beach Boys)

CHUCK BERRY

Just let me hear some of that rock and
roll music

Any old way you choose it
It's got a back beat, you can't lose it
Any old time you use it
It's gotta be rock and roll music
If you wanna dance with me
If you wanna dance with me.

I've got no kick against modern jazz
Unless they try to play it too darn fast
And change the beauty of the melody
Until they sound just like a symphony
That's why I go for that rock and roll
music

Any old way you choose it
It's got a back beat, you can't lose it
Any old time you use it
It's gotta be rock and roll music
If you wanna dance with me
If you wanna dance with me.

I took my loved one over 'cross the tracks
So she can hear my man await a sax
I must admit they have a rockin' band
Man, they were goin' like a hurricane
That's why I go for that rock and roll
music

Any old way you choose it
It's got a back beat, you can't lose it
Any old time you use it
It's gotta be rock and roll music
If you wanna dance with me
If you wanna dance with me.

'Way down South they gave a jubilee
The jokey folks they had a jamboree
They're drinkin' home brew from a
water cup

The folks dancin' got all shook up
And started playin' that rock and roll
music

Any old way you choose it
It's got a back beat, you can't lose it
Any old time you use it
It's gotta be rock and roll music
If you wanna dance with me
If you wanna dance with me.

Don't care to hear 'em play a tango
I'm in the mood to hear a mambo
It's 'way too early for a congo
So keep a-rockin' that piano
So I can hear some of that rock and roll
music

Any old way you choose it
It's got a back beat, you can't lose it
Any old time you use it
It's gotta be rock and roll music
If you wanna dance with me
If you wanna dance with me.

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YOU DON'T HAVE TO GO

(As recorded by Chi-Lites)

EUGENE RECORD
BARBARA ACKLIN

You don't have to go
You just want to see me go through
changes
You bring out the best in me
Till my body glows with energy
My mind gets so weak makes me pout
just like a child
Honey my masculinity gets the best of
me.

Make yourself ready
'Cause the night is just beginning
Going to the moon on a trip that has no
ending

No can't let you go
Can't let you go
Oh no can't let you go
Can't let you go
Can't let you go
Can't let go oh no
Can't let you go, can't let you go
Can't let you go, can't let you go oh no
Doo-l-oop, bop ba
Doo-l-oop bop ba
Doo-l-oop bop ba, doo-l-oop.

You don't have to go
You just want to see me do some begg-
ing
You just keep on teasing me
Till I feel your love all over me
You don't have to go
You just want to see me in a fever
Honey my masculinity gets the best of
me.
(Repeat chorus)

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EVERYTHING'S COMING UP LOVE

(As recorded by David Ruffin)

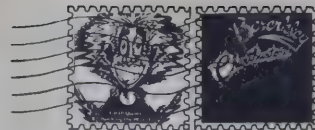
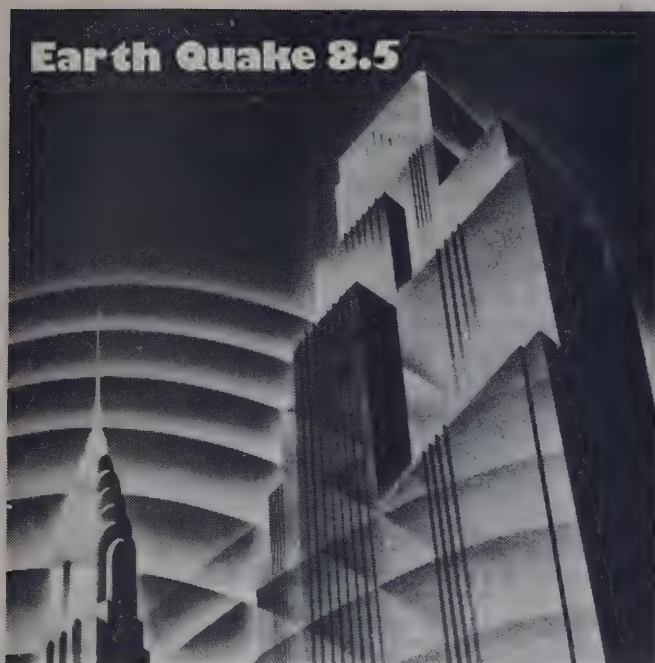
VAN MCCOY

Love is a flower that blooms in the
springtime
In the springtime beneath the light of
the moon
In the springtime, in the springtime
we're grooving together like two turtle
doves
'Cause since I met you baby
Ev'rything's coming up love
Ev'rything's coming up love, love, love,
love, love.

Love is a song in the breeze in the
springtime
In the springtime sung by the birds and
the bees
In the springtime, in the springtime
lovers are strolling
Blue skies above
Dreams are unfolding 'cause
ev'rything's coming up love
Ev'rything's coming up love, love, love,
love, love.

In the springtime, in the springtime, in
the springtime, in the springtime girl
If you're thinkin' what I'm thinkin' of
Bells will be ringin' 'cause ev'rything's
coming up love
Ev'rything's coming up love, love, love,
love, love
Ev'rything's coming up love
Ev'rything's coming up love, love, love,
love, love
Ev'rything's love, ev'rything's love.

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Dear Cissy,
 Sorry for not
 writing but we've
 been working HARD on
 this L.P.D. and appearing
 all over,
 Saving my love
 EARTH QUAKE

P.S. Say hi to Jessie
 for Tom -



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(From the Paramount T.V. Series "Laverne and Shirley")

(As recorded by Cyndi Greco)

CHARLES FOX
NORMAN GIMBEL

One two three four five six
Seven eight nine meel nine mazel
Has enfefer incorporated.

We're gonna do it
Give us any chance, we'll take it
Read us any rule, we'll break it
We're gonna make our dreams come true

Dein' it our way
Nothing's gonna turn us back now

Straight ahead and on the track now
We're gonna make our dreams come true

Dein' it our way
There is nothing we won't try
Never heard the word impossible
This time there's no stopping us
We're gonna do it
On your mark, get set, and go now
Got a dream and we just know now
We're gonna make that dream come true

And we'll do it our way, yes our way
Make all our dreams come true
And we'll do it our way, yes our way
Make all our dreams come true
For me and you.

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YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE

(As recorded by Lou Rawls)

K. GAMBLE
L. HUFF

You'll never find as long as you live
Someone who loves you tender like I do
You'll never find no matter where you search

Someone who cares about you the way I do

Oh I'm not braggin' on myself baby
But I'm the one who loves you and there's no one else, no one else.

You'll never find it'll take the end of all time

Someone to understand you like I do
You'll never find the rhythm the rhyme
All the magic we shared just us two
Oh I'm not tryin' to make you stay baby
But I know somehow some day some way

You're gonna miss my lovin'
You're gonna miss my love
You're gonna miss, you're gonna miss my love oh.

Late in the midnight hour baby
When it's cold outside
You gonna miss, you gonna miss my love
Let me tell you that.

You'll never find another love like mine
Someone who needs you like I do

You'll never see what you found in me
You'll keep searching an' searching your whole life through
Oh I don't wish you no bad luck baby
But there's no if's an' but's or maybe's.

You gonna miss my lovin'
Yes you will baby
When I'm long gone
I know, I know, I know that you are gonna miss my love
You gonna miss my love

You'll be lookin' around for me girl and I'll be gone
You'll be sittin' home an' you'll be all alone

You will be waiting for the telephone
You'll miss my love but let me tell you baby

I know, I know, I know that you miss my lovin'

Oh you are gonna miss my lovin'
Well, you are gonna miss my love
Well now if you treat me right I might come back baby
But if you don't I won't be back baby

Oh girl you are gonna miss my love
I been so good to you girl
I brought cha home all my pay
I worked hard for you ev'ry day
Let me tell you that you gonna miss, gonna miss my love
Well, well, well
Well, well, well

Hmmmm, hmmm, hmmm, hmmm, hm

When I'm gone you'll be alone and you won't have no one around to talk to you
You gonna miss my lovin'
Gonna leave you all alone.

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SHOP AROUND

(As recorded by Captain & Tennille)

BERRY GORDY, JR.
WILLIAM ROBINSON

Just because you've become a young
woman now
There's still some things that you don't
understand now
Before you ask some guy for his hand
now
Keep your freedom for as long as you
can now
My mama told me
You better shop around
Mm you better shop around.

There's some things that I want you to
know now
Just as sure as the wind's gonna blow
now
The men'll come and the men are gonna
go now
Before you tell 'em that you love 'em so
now
My mama told me you better shop
around
Uh huh you better shop around.

Try to get yourself a bargain girl
Don't you be sold on the very first one
Good looking guys come a dime a dozen
Try to find you one who's gonna give
you true loving.

Before you take a man and say I do now
Make sure he's in love with you now

My mama told me you better shop
around

Uh huh you better shop around.

Try to get yourself a bargain girl
Don't you be sold on the very first one
Good looking guys come a dime a dozen
Try to find you one who's gonna give
you true loving
Before you take a guy and say I do now
Make sure he's in love with you now
Make sure that his love is true now
I'd hate to see you feeling sad and blue
now
My mama told me you better shop
around.

You better shop around
You better shop around.

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BETTER DAYS (Looks As Tho We're Doing Somethin' Right)

(As recorded by Melissa Manchester)

CAROLE BAYER SAGER
MELISSA MANCHESTER

Well another day has come
After all is said and done
You are here as you were before.

'Cause it feels as if we've been
Through it all and back again
Now I know there'll be something more

No more tears left to hide
We have made it through a long and
lonely night
Better days on our side
Oh, it looks as though we're doing
something right
And in perfect time we'll flow
Sometimes up and down we'll go
Like the ring in a carousel.

No more tears left to hide
We have made it through a long and
lonely night
Better days on our side
Oh, it looks as though we're doing
something right
Ooo, oh it looks as though we're doing
something right.

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THINKING OF YOU

(As recorded by Paul Davis)

PAUL DAVIS

I read your letter made me feel better
How did you know that I was singin' the
blues
I felt your sunshine made me feel so fine
How did you know that I was thinkin' of
you.

Oooo California lights are bright
They'll make you learn to fight for fame
and fortune
Promises are made and promises are
broken
Dreams are falling thru
I should have stayed by you.

I've had some hard times
Your words are so kind
It's good to hear somebody tellin' the
truth

I felt your sunshine
Made me feel so doggone fine
How did you know that I was dreamin'
of you.

Ooh L.A. nights can be so cold
It makes a lonely soul get tired of
freedom
Promises were made and promises were
broken
Dreams are falling thru
I love you, I still love you
I love you, I still love you.

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KISS AND SAY GOODBYE

(As recorded by Manhattans)

WINFRED LOVETT

Recitation:

This has got to be the saddest day of my
life
I called you here today for a bit of bad
news
I won't be able to see you any more
Because of my obligations
And the ties that you have
We've been meeting here every day
And since this is our last date together
I want to hold you just one more time
When you turn and walk away don't
look back
I want to remember you just like this
Let's just kiss and say goodbye.

I had to meet you here today
There's just so many things to say
Please don't stop me till I'm through
This is something I hate to do
We've been meeting here so long
I guess what we done was wrong
Please darling don't you cry
Let's just kiss and say goodbye.

Many months have passed us by
I'm gonna miss you I can't lie
I've got ties and so do you
I just think this is the thing to do
It's gonna hurt me I can't lie
Maybe you'll meet another guy
Understand me won't you try, try
Let's just kiss and say goodbye.

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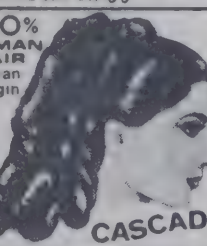


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IAN ANDERSON

(continued from page 41)

Relativity without knowing it. "Einstein probably wasn't that great of a mathematician," Ian said. "He was an artist. He was a man who had an intuitive sense of mathematics rather than the trained dogma-ridden mathematical mind that had been brought up through the theories and theorems of math. And when he first proposed his theories, no one could ever really demonstrate their success or nonsuccess, including himself."

"It was a proposition. It was an idea. And he happened to be, so it seems, most of the way right. I'm amazingly interested in following the Einsteinian equations to their bitter conclusions. Every day there are continuing experiments being made as a result of what Einstein's curved space and his whole proposition of what all this may be. It always comes down to this question of infinity. We can't accept that idea. We can't accept the idea of being able to travel in a straight line forever and ever and coming back to where we

started, because we have no forever and ever and we have no such thing as a straight line. If it went on and on, it would curve somewhere."

"We have to believe. There is no other option. I discovered that walking home from school one night. I really did. And I talked to my physics teacher about it, and he told me to read a book for the layman about relativity, which I then did, and discovered what I had just felt in my own brain when I stared out there into the infinity — in inverted commas — of space. I felt it had to be the case. It had to be the only solution for the idea of the infinite continuity of me, as a thinking and physical creature extending along any one direction. I can't do that; I have to curve back somewhere in myself, on the very core of my being."

With things like this on his mind, it was no wonder that Ian didn't get into important things, like music and wild stage shows, until he was halfway through his teens. And, of course, there were his parents.

"My mother was about 42 when I was born in 1947. And I didn't used to speak to my father very much because he wasn't very well. He's still alive and not very well. We get on all right now, you know, on a sort of limited basis, because I have compassion for them in their very late life, and they have the pride that they always wanted, of having a son who displays on his homecomings the tangible signs of success, like arriving in a big car, or showering them with gifts at Christmas and buying them a house and all that sort of thing. Which they take with great humility, but I know it means a lot to them to have that."

But wasn't that the same with most parents? Didn't they all want to see their kids better off than themselves?

"Yeah, yeah. I'm not a peculiar case. It's just, if you like, one of those factors in the changing relationships between kids and their parents. I mean, everybody goes through it on one of multitudinous levels, but it's obviously a bit starker in its reality as far as I'm concerned, because of being

"I tried to join the police force, but they wouldn't let me..."



financially better off and their being totally dependent on me now." He stopped and took a puff of his cigarette and paused, one of the few times in our conversation that his words didn't come flooding out in a torrent.

"But, I mean," he resumed, "if we can't look after our parents, who can we look after? I mean, I would never get married again until I learned how to look after my mother. Because if you can't look after an old lady when you're 28, there's no way you're gonna look after an old lady when you're 68. Not one you've slept with and spawned children by and all that. Know what I mean?"

I knew that Ian had been divorced from his first wife and perhaps was referring to that. I also knew there was a skimpily dressed pert young thing handing him his instruments onstage at his recent concerts and that there was much backstage whispering about whether they were also becoming a team offstage. I asked Ian what his idea was in adding the girl, whose name was Shona, to the show.

"It's simply that I find that more pleasing to look at than to have one of the roadies come out. It's as simple as that. It can be made more complicated than that if you say, 'Well, why does she wear that outfit as opposed to just a nice sort of feminine skirt and whatever. But if she's gonna get on the stage, she has to really assume the same larger than life proportions of anyone in the band.' Ian seemed a bit discomfited at the question, and as he continued, he seemed to be making up justifications out of thin air.

"I mean, everything she does, she does so that it saves me time, so that I don't have to ignore the audience for a couple of minutes while I go and get something. Because I can't leave my instruments on stage in case I go and jump on them, which is what used to happen, which cost me a lot of money in broken guitars and flutes. I mean, she comes onstage and gives it to me, and because she's doing that, it immediately conjures up the magician's assistant, the conjurer's assistant, or the acrobat's lady, who helps sort of put up the props, and the juggler's bowls and skittles and things. You know, someone who is traditionally an assistant.

"And therefore, since it does allude to that, then let's smilingly create a similarity. And it's something that I find pleasing, and something that I enjoy, especially when the audience goes, 'Wow!' And the guys down there sort of go, 'Whoa! Take your clothes off!' and things like that. To me, it's just a sort of fun thing."

Ian breathed a sigh of relief and changed the subject. It was not until a few months later, when I learned that he had wed the lovely Shona, that I understood fully his answer. And apparently, he's not so interested in having guys in the audience yelling 'Take your clothes off!' at his wife anymore, because she's now been given an offstage job as Ian's "personal secretary." Ian had to give up the idea of becoming a policeman, but he's still got a bit of the security guard in him.



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(continued from page 9)

was pushed as front man — especially in England. We were scared that people wouldn't listen to *TRICK OF THE TAIL*. I think even those who miss Pete will come around in the end though. See, we've got a nice mixture now. We've played together for several years, which is an advantage, and we communicate well. What's really nice is that we've a whole new lease on life; most bands don't get that."

During the two months that Genesis was preparing to tackle the recording of their first post-Peter album, guitarist Steve Hackett proceeded to record *VOYAGE OF THE ACOLYTE*. Instead of a flashy solo adventure, *VOYAGE* depicted a thoughtful, vibrant project that has a personality all its own. Hackett is exceptionally pleased with the results:



Without the dominant visuals of Peter Gabriel, the band now has to rely on its incremental talents to put itself across.

"It was my child and when it was finished I was in awe of it. It was everything I had envisioned and it surpassed even that," he said.

"I even did the vocals on one track, 'The Hermit.' I never sang much before and it was really hard — I still think I could've done better. Singing is so much harder than playing guitar; that's why I don't sing in Genesis. You can be feeling like death and still hit a guitar string, but you have to be relaxed and in control of everything when you're singing."

"Anyway, I had two months before we were going to record with Genesis, so I went for speed and efficiency. That's why I used Phil and Mike on the record; because I had a communication with them already and it cut the learning process down considerably. I played it safe using them, but not that safe ... they're like my favorite players in the world anyway. See, I worked under the old adage that if the bass and drums aren't good, you don't have anything going for you. Even with them I did a lot of overdubbing; the whole album was one huge overdub. And that was totally different from the way Genesis works. With Genesis we try to create as much of an atmosphere as possible in the studio," Hackett stated.

With one solo album in the can, Hackett and the rest of Genesis were now prepared to record *TRICK OF THE TAIL*.

Mike Rutherford and Tony Banks were responsible for most of the material on *TRICK*. Hackett had used most of his material on his solo album, but that posed little problem to the prolific Rutherford and Banks. "With this album we worked much more closely with the lyrics," says Rutherford.

"On previous albums, Peter would shut himself off and work alone. This time we were all there to help Phil with his singing and to encourage him through the heavy parts," he adds.

Hackett says recording *TRICK OF THE TAIL* was really no trick at all.

"We didn't really change the way we worked. I had no doubt that we would actually be able to produce a good album. I thought to myself that if I could do a whole album with Phil and Mike helping; then the whole band should have no trouble at all. Once we started recording it, we were too engrossed with working to look back," Hackett confirmed.

After recording *TRICK*, Genesis could only wait and let speculation take over. The album, you see, was finished last November. The release was delayed to avoid the Christmas rush. According to Rutherford: "We waited until February because around Christmas everyone puts out albums — Liberace and everybody. So, by the time the album did come out we were having all of these doubts after living with it so long after recording. That's basically why it's good to write, record and release an album as soon as you can."

When *TRICK OF THE TAIL* was released to rave reviews and mixed emotions, one critic was quick to pin-

point the lyrics of Rutherford's tune "The Squonk" as being underhanded by referring to ex-vocalist Gabriel. Seems that "The Squonk" is a rat-like, ugly creature and it is even depicted in caricature on the album's inner sleeve.

"I know that one English critic thought that song was about Pete. Of course, it isn't. See, I spend a lot of time in libraries and there's one good library called Kensington Library. They've got a folklore section from every country and period. I read all different styles of mythology and get ideas from them for lyrics. One day I found this story about this animal called 'a squonk.' I just expanded on it and didn't change the name, 'cuz it was a great name for a song."

"The funny thing about 'Squonk' is that the day that review came out in England, Phil and I were helping Peter Gabriel put down some demos in the studio. We're still friends and all; we had a good laugh about that one," Rutherford said.

For those Genesis fans who don't think the band has a real sense of humor, listen to Rutherford's tale about another of his songs on the album.

"'Ripples' was just an acoustic song that Tony and I wrote. It happened very much in the studio and we always have working titles for all of our stuff because we usually write the music first. For instance, 'Squonk' was called 'Indians'; I don't know why. Anyway, 'Ripples' was the working title of one song and all I had was this one lyric line about 'Bluegirls come in every size.' Now, bluegirls is another term for schoolgirls in blue uniforms, which you wouldn't know because it's a very English term. So, I ended up writing this really obscene set of lyrics for 'Ripples' and I sang those until I wrote the final version. I'd never show them to anyone; they were too kinky," laughs Rutherford.

The 1976 *TRICK OF THE TOUR* show finds the revamped Genesis putting out an entire concert alone, playing some two and a half hours of music each show. They're playing 3000 seat venues and, therefore, end up playing two shows in many cities. Everyone who has seen the new stage show agrees that it is the best Genesis show to date.

Steve Hackett explains why he thinks this is the best show Genesis has performed. "The new show is easier for people to relate to. People are aware of the bass and drums and keyboards, not just the visuals. For that, though, we still use Jeffrey Shaw — he designed the *LAMB LIES DOWN* tour as well."

"It's a bit of a risk each night though. We've got a laser that we direct above us and behind us. The laser forms various cones and pyramids and ... you have to see it, that's all. Things get very eerie toward the end when we do 'Supper's Ready' and 'Los Endos.'"

"Supper's Ready" is being played in its entirety, as well as other older Genesis material. Unlike their *LAMB LIES DOWN ON BROADWAY* tour (which took up too much time to play any older

(continued on next page)

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ABOUT THE AUTHOR

NORVELL is a towering figure in the vanguard of Psychic and Metaphysical research. He has gleaned the golden wisdom of the Ancient Ones from his travels in the Mid-East and Far East, where he visited Greece, Egypt and India and gathered knowledge from the Masters from the Mystical Lands of Tibet. Then he combined these Ancient Truths with the very latest scientific discoveries in Meditation, Alpha Biofeedback and ESP, to develop the dynamic teachings that have helped thousands of people across the country to achieve their life-long desires.



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songs, save for "The Knife" and a few others), Genesis is now doing several older numbers from past Lp's.

Rutherford explained that Genesis recently dropped "The Knife," a long-time favorite at a Genesis concert. "Each tour," he said, "we drop a few more old numbers we'd been playing for years. However, this time we've picked up some really old numbers like "White Mountain" from TRESPASS. Doing that is a real buzz for us because that song is so old that it's like new for us again. I much prefer to play a mixed bag. Besides, the songs all are slightly different and more powerful with Bill Bruford and Phil playing drums onstage."

That statement brings us to the obvious question as to whether Bruford will or will not remain with Genesis after this tour. Will he join permanently? The answer seems to be a definite "No." For although the whole band is more than pleased with Bruford supplementing the band, they are quick to emphasize that he is still a "supplement."

Hackett explained: "Bruford's part in the band was primarily designed to help us through this tour. As far as it stands, he's a temporary addition to the band. Onstage we needed an extra person. That, however, doesn't preclude any future involvement between him and us. The band is still very paranoid about another member — dating back to the time when they did that first album for Decca in 1969. We would seriously consider things before adding another permanent member, if we ever do. That doesn't seem likely thought."

Rutherford concurs that Genesis isn't looking for another member; in any capacity: "Our approach is that Genesis is the four of us in the studio, where it counts. On the road we obviously need another drummer. In June we're going to tour Europe and in October we'll do another American tour. I know Bill will be with us for the European tour, but after that I can't say."

"I appreciate that this isn't his ideal situation. Bill Bruford is playing a secondary role in this band; in terms of music, he's playing someone else's parts and someone else's songs. He realizes we're basically songwriters and we arrange and play stuff. He knows he can't change his parts onstage — else things wouldn't work. He is fascinating to watch onstage though and, in a sense, he's more famous than any of us."

The four members of Genesis are planning to work as hard as need be to maintain their status in progressive music. Most of the band's future depends on how well future albums are received. Therefore, Genesis plans to spend a little less time touring than in the past, and concentrate more on recording.

"We toured too heavily with LAMB," says Hackett. "This time we're playing the major cities and doing six weeks instead of three months in America. I'd like to see Genesis spend a lot more time in the studio."

Mike Rutherford says he's foregoing



"What's really nice is we have a whole new lease on life ... most bands don't get that."



The Trick of the Tour show finds the revamped Genesis putting out an entire concert alone.

his plans for a solo album so that Genesis can finish their touring and spend more time in the studio as a band. "Yeah," he said, "I give all of my best material to the band and I wouldn't go for putting out a solo album of leftovers. Anyway, from

now on Genesis is going to be very demanding and it's a real challenge for all of us since Pete left. The way it is now, everybody in the band gets all of their satisfaction from Genesis. That's enough."□

the group, during the verse when there's no lead guitar Paul will be playing let's say a low position and I'll be playing the octave position in a chord, we've learned to play chords that compliment each other.

HP: All of you are concerned with your audiences.

Ace: We're very serious when it comes to our audience. We won't do anything that's going to hurt our audience or that our audience really wouldn't like. That's our main concern because the audience is what made us. When we first started our

records didn't do that well but we always did well in concerts. That's how the group built, really, I think. It's because we always really put out for the audience. We really killed ourselves in the beginning.

HP: You said in another interview how the latest Kiss album allowed you to play all sorts of stuff, do overdubs, that you haven't done live.

Ace: When we were doing the album I made a cassette of all the rhythm tracks and I listened to them, humming lines, trying to figure out just what I wanted to play before I actually layed down any lead guitar tracks.

HP: That's great.

Ace: To make them more complicated I could just embellish them. So that's what I've been doing and it's been working very well.

HP: You can actually sit at home and try a million different runs before you decide.

Ace: Sit at home? I was at the doctor today, I'm in the waiting room, sitting there with a cassette deck and earphones on and everybody's looking at me like I'm crazy, I'm humming solos. Some guys says to me what are you doing? I say look I'm a musician, I'm in the middle of an album, I gotta work out guitar solos, I need every minute. He said 'Oh', he thought I was nuts. □



A little bit of genius and a little bit of madness.



"I'm as comfortable with makeup as without."



"We always really put out for the audience."



"I'm getting all these things I always dreamed about having."

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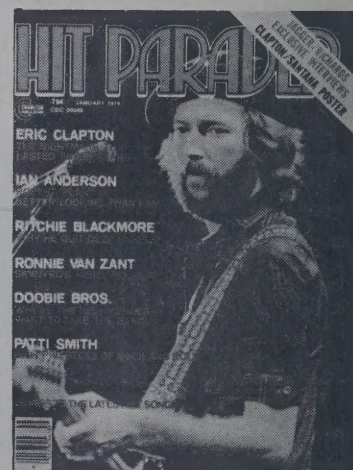
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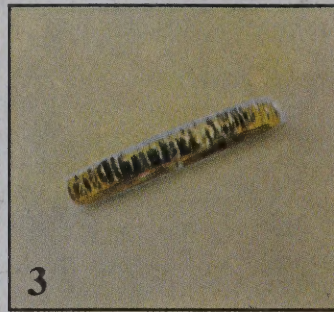
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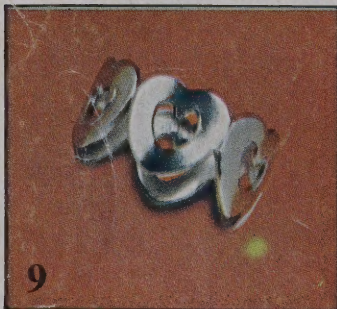
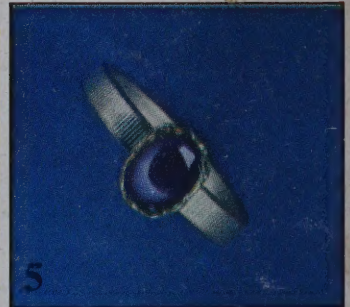
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